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FANTASTIC
PROJECTS

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Instructions

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levels and styles

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Vol 3 No 1



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NECKLACE MATERIALS
2.5m Tigertail

25 x 1.8mm crimp tube
silver plated
1 x 5mm jump ring silver plated
2 x 4mm crimp covers silver plated
1 x 13mm parrot clasp silver plated
1 x extension chain silver plated

BEADS

Approximately 96 rice pearls
6-7mm silver grey
1 x 40mm Paua Abalone shell
1 x hang bead small
antique silver

TOOLS – ALL

Chain nose pliers
Crimping pliers jumbo
Wire cutters

Length of finished necklace
piece: 50cm

CHARM BRACELET MATERIALS
1.5 metres Tigertail – approximately

1.8mm x 11 silver plated
Crimp tubes
5 x small antique silver
hang beads
4mm x 5 silver
plated jump rings
4mm x 2 silver plated
crimp covers

Continued ...

Rating
● ● ● ● ●

A clever way to use crimp tubes and rice pearls with a choice of earrings to match designed by Sonni Byrne of Benjamin's Crafts.

**NECKLACE
STEP ONE**

Cut Tigertail into four lengths of approximately 60cm each. Thread all four strands through a crimp tube, leaving a couple of centimetres poking out.

STEP TWO

Thread one of the Tigertail strands through the parrot clasp and back through the crimp tube. Tension strand until you have a small loop and crimp all securely. Trim the short ends of Tigertail as close to the crimp tube as possible and attach a crimp cover over the crimp tube. *Design note:* The jumbo crimping pliers are ideal for attaching these 4mm crimp covers. The covers are a tight fit over the 1.8mm crimp tube, but some fiddling and perseverance will produce a neat, attractive result. Chain nose pliers will work but will require a lot more effort.

STEP THREE

Thread a rice pearl onto each strand of Tigertail. Thread all four strands through a crimp tube – do NOT crimp. Adjust the pearls and crimp tube until you are happy with how they are sitting.

STEP FOUR

Repeat Step 3 eleven times, so you have a total of twelve groups of four pearls.

STEP FIVE

Thread the hang bead over the last crimp tube.

STEP SIX

Repeat Step 3 twelve times.

STEP SEVEN

Adjust the pearls and crimp tubes until you are happy that both sides of the necklace are reasonably symmetrical.

STEP EIGHT

Repeat Step 2 using the extension chain

STEP NINE

Use the jump ring to attach the Paua Shell to the hang bead. *Design note:* This necklace uses 96 pearls in 24 groups of four. Make your necklace longer or shorter by adjusting the number of groups of pearls.

Kit cost: \$34.65

Design note: There will be enough pearls left over to make Pearl & Charm Earrings.

CHARM BRACELET

STEP ONE

Measure Tigertail around wrist, add about 5cm. Cut four strands this length. Thread all four strands through a crimp tube, leaving a couple of centimetres poking out.

STEP TWO

Thread one of the Tigertail strands through one section of the lob clasp and back through the crimp tube. Tension strand until you have a small loop, crimp all securely. Trim the short ends of Tigertail as close to the crimp tube as possible, attach a crimp cover over the crimp tube.

STEP THREE

Thread all four strands through second crimp tube. Do NOT crimp. Thread a hang bead over this crimp tube. *Design note:* Threading the hang bead over a crimp tube rather than directly over the wire will allow it to move more freely.

STEP FOUR

Thread a rice pearl onto each strand of Tigertail. Thread all four strands through a crimp tube; do NOT crimp. Adjust the pearls

Pearlie, Shells Charms Set





Fob clasp silver plated x 1

Charms, silver plated - 1 each
Shell, Turtle, Starfish, Seahorse
and Tropical Fish

BEADS

55 approximately (1 strand)
- 6-7mm Rice Pearl, 6-7mm
Silver Grey

PEARL AND CHARM EARRINGS MATERIALS

2 x Starfish Charms silver
plated
80 cm Tigertail
6 x 1.8mm crimp tubes silver
plated
4 x 4mm crimp covers silver
plated
1 pair earring hooks

BEADS

16 x 6-7mm Rice Pearls
silver grey

SHELL AND CHARM EARRINGS MATERIALS

2 x Shell Charms silver plated
1 pair earring hooks
2 x 5mm jump rings silver
plated

BEADS

2 x 20mm 2 hole Paua Shells
20mm round

and crimp tube until you are happy with how they are sitting.

STEP FIVE

Thread a rice pearl onto each strand of Tigertail.

STEP SIX

Repeat Steps 3, 4 and 5 three times.

STEP SEVEN

Adjust the pearls and crimp tubes until you are happy with the length of your bracelet.

STEP EIGHT

Thread all four strands through a crimp tube.

STEP NINE

Repeat Step 2 with the second section of the fob clasp.

STEP TEN

Use 4mm jump rings to attach a charm to each hang bead.

Kit cost: \$26.65

PEARL AND CHARM EARRINGS

Design note: These earrings can be made as long or short as you wish, simply by adjusting the number of groups of pearls you use.

STEP ONE

Cut Tigertail into eight lengths of 10cm each. Thread four strands through a crimp tube, leaving a couple of centimetres poking out.

STEP TWO

Thread one of the Tigertail strands through an earring hook and back through the crimp tube. Tension strand until you have a small loop

and crimp all securely. Trim the short ends of Tigertail as close to the crimp tube as possible and attach a crimp cover over the crimp tube.

STEP THREE

Thread a rice pearl onto each strand of Tigertail. Thread all four strands through a crimp tube; do NOT crimp.

STEP FOUR

Repeat Step 3. Adjust the pearls and crimp tubes until you are happy with how they are sitting.

STEP FIVE

Repeat Step 2 using a shell charm.

Kit cost: \$18.95

Design note: If you are using pearls and Tigertail left over from another project, extra materials will only cost an additional \$5.50.

SHELL AND CHARM EARRINGS

STEP ONE

Open loop on an earring hook and attach a Paua Shell. Close loop.

STEP TWO

Onto an opened jump ring, place a shell charm. Thread the jump ring through the bottom hole of the shell, ensuring the front of the charm is facing towards the front. Close jump ring.

Kit cost: \$14.40

Benjamin's Crafts

686 Beaufort St, Inglewood WA
08 9370 2132
www.benjamincrafts.com.au

MATERIALS

- 1 x card White Griffin beading cord No 8
- 3 x charlotte ends gold plated
- 2 x threading end gold plated
- 1 x antique gold rose and flower toggle clasp
- 1m light gold 6mm tubular mesh
- 1m 28 gauge non tarnish gold wire

BEADS

- 1 x topaz Venetian glass oval
- 4 x 5x40 topaz 8mm donut Swarovski
- 6 x crystal Dorado 6mm Swarovski bi-cone
- 2 x light Colorado topaz bi-cone 8mm
- 2 x topaz 8mm Swarovski crystals
- 2 x topaz 6mm Swarovski crystals
- 6 x light Colorado topaz 6mm Swarovski crystals
- 2 x 6mm lt Colorado topaz donut
- 24 x 4mm Heishi brass rondelles gold plated

TOOLS

- Knotting owl
- Matches
- Chain nose pliers
- Flat nose pliers
- Wire cutters



Using a Venetian glass oval bead knotting with an embellishment of tubular mesh, this design by Wishware Beads will soon become your delight.

DESIGNER'S NOTE

To get a neat knot, use an owl to hold the knot while you adjust your work to get it up snug to the beads.

NECKLACE

STEP ONE

Take the Griffin beading cord and unravel the two metre length. Burn the end so that it makes around about a 2mm ball. Thread on the centre piece of the Venetian glass oval along with the 4mm Heishi brass rondelles, knot above. Thread through the charlotte end and knot inside. Cut the cord and then burn the end of the two metre length cord and also the end inside the charlotte end before closing.

STEP TWO

Lay out the design. With this type of beading you need to start at the end and work to the opposite end, with the crystals provided laid out in the order to appear on your necklace. Refer to Diagram 1 for an example of how arrange the crystals. The middle section should have four donuts.



Diagram 1

STEP THREE

Taking the Griffin beading cord, thread through the charlotte end, and knot on the other side. Don't close the charlotte end as the other piece still needs to pass through. Start knotting the beads on at intervals, along with a Heishi brass spacer on the bottom of each bead. In the centre make a space with two knots in the middle of the four donuts.

This is where the Venetian glass feature bead created in Step 1 will hang.

STEP FOUR

Once finished, enter it into a charlotte end on the other side knot inside, and burn the original thread as well as the thread in the clasp. Repeat Step 3 again, but knot these crystals in the gaps in between the first strand. Leave a space in the middle, so that it doesn't clash with the donuts in the middle.

STEP FIVE

Close the charlotte ends, attach onto the toggle clasp. Using 1 metre x 6mm tubular mesh, attach a foldover clasp onto one end, before attaching to the clasp with a 6mm jump ring.



Diagram 2

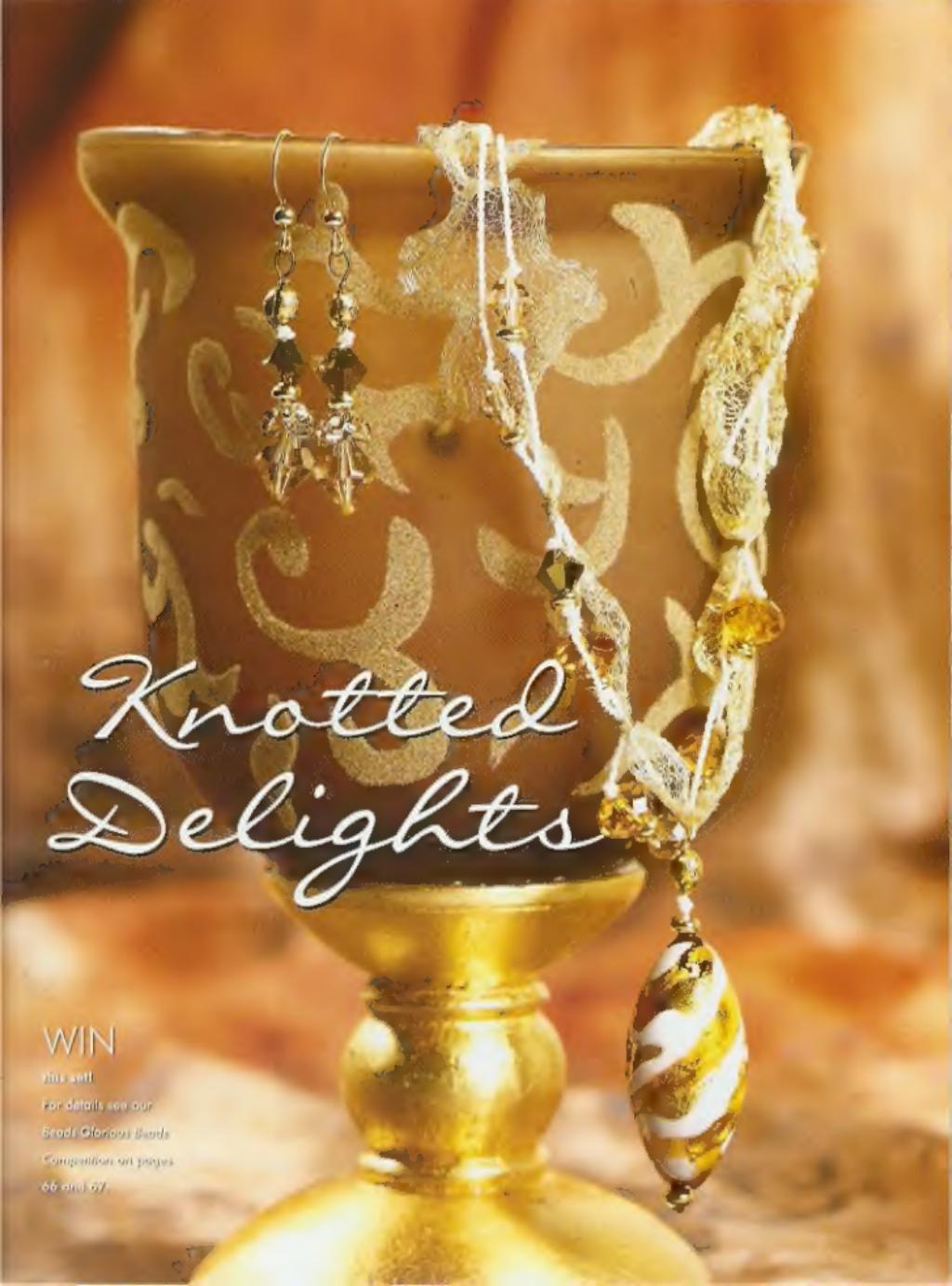
With someone else or a weight holding the toggle clasp end, extend the knotted section out and then ruffle the mesh and twist around the knotted section. Once you have done the whole section, attach a foldover clasp to the other end and then attach to the other section of the toggle clasp.

STEP SIX

Using one metre of wire, divide up into six pieces. While extended, wrap the small pieces around the areas where the mesh doesn't sit really close to the knotted sections. Design note: You'll find that I've spaced them out evenly along the length to make it look symmetrical.

STEP SEVEN

Do up the toggle clasp and in the middle of the necklace over the two knots bend over



Knotted Delights

WIN

this soft

For details see our

Beads Glorious Beads

Competition art pages

66 and 67.



EARRINGS MATERIALS

2 x charlotte end gold plated
1 pair 14 carat gold filled
ear wires
2 x 7mm light Colorado
topaz gold bead caps

BEADS

2 x 8mm Swarovski crystal
bi-cone light Colorado topaz
2 x 6mm crystal Dorado
bi-cones
2 x 4mm Heishi brass
rondelles gold plated

the Venetian glass centre so that it dangles from the middle, making sure to grab the other strand of bead cord and the 6mm mesh as well.

EARRINGS STEP ONE

Create the earrings by using the Grillin beading cord and knotting the crystals as according to the photograph. Attach a charlotte end, the same as in Step 1 of the necklace, and onto this attach the ear wires.

Kits are available in olivine green, topaz/white, brown/topaz, blue/green and black gold in gold or silver findings.

Necklace: \$36.00

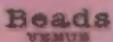
Earrings: \$11.00

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Festive Bead Wreath

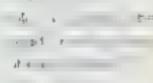
MATERIALS
2 x 50mm 22 gauge wire
2 x small square silver cubes
2 x small head pins for beads with two holes

BEADS
2 x matching round
lampwork glass or 2 x semi-
precious beads of choice
2 x small silver spacers
optional

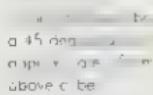
TOOLS
Flat round pliers
Flat pliers
Arabol or jeweller's glue
Emery board or nail file

This project is ideal for beads with only one hole, or learning to make your own Shepard hook earrings

Step 1



Step 2



Step 3



Step 4



Step 5



WIN

these earrings?

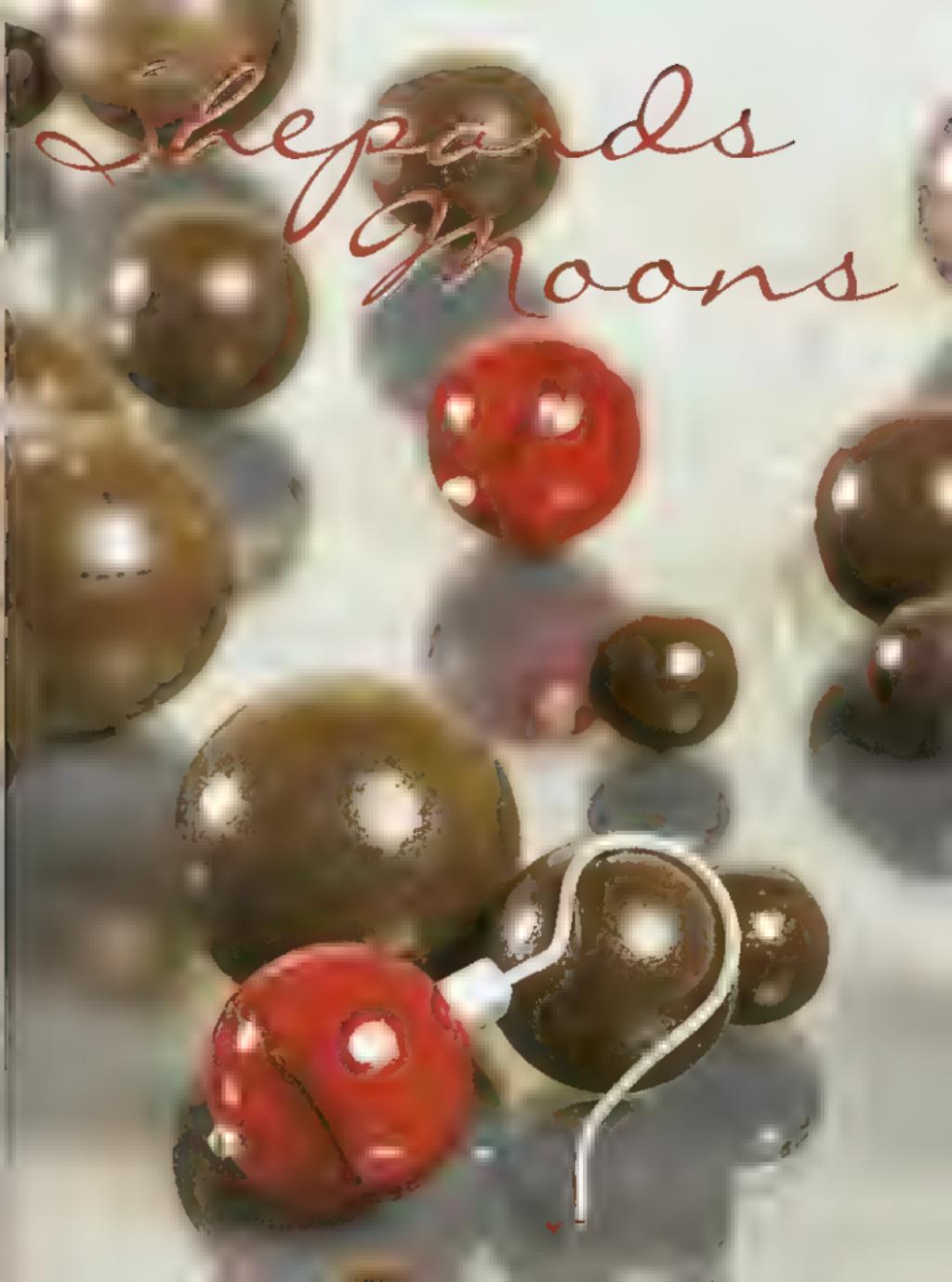
Years in the Bead
can win prizes
in a draw



Kolash
PO Box 602
Hervey Bay Qld
Telephone 07 4124 8229



depends
moons



Tanzanite - a Purple Patch in Gemology

TANZANITE IS ONE OF THE RAREST GEMSTONES ON EARTH APPROXIMATELY ONE THOUSAND TIMES RARER THAN DIAMONDS AND LAYS CLAIM TO A VERY EXPLOSIVE BEGINNING. SARAH EZZY DICKSON DUGS UP THE TRUTH BEHIND THE HISTORY OF TANZANITE AND ITS USES IN MODERN DAY JEWELLERY.



Author: Jim H. Green
Editor: Ruth

TANZANITE WAS CREATED when Mt. Kilimanjaro erupted around 400 million years ago. This set in motion a series of chemical reactions under intense heat and pressure to allow Tanzanite to form. These conditions are relatively constant and have allowed Tanzanite to form large, irregular crystals.

Known only by the Maasai, a tribe of about five kilometres around the base of Mt. Kilimanjaro in Northern Tanzania,

Tanzanite is a dazzling gemstone with unique properties. It is classified as pleochroic meaning that when light passes through the stone it breaks into pulses of different colours. Typically though, Tanzanite is trichroic, showing only three distinct colours. The colours that are most predominant in Tanzanite are violet-blue, blue-violet and pinkish-blue. Its range can range from pale blue through to deep royal blue and even indigo. In its rough state, tanzanite is usually reddish brown colour but when heated to between 400 and 600 degrees Celsius, the bright violet colour is revealed. The reddish pink colour is still visible after heating, but often only in certain lights or in some settings in a particular way.

The history of the discovery of Tanzanite is filled with discrepancies with many people wanting to lay claim to finding this popular gemstone. Only now, when Tanzanite was first discovered, it was thought to be one of many different types of gemstone ranging from diamond to blue non-gem mineral to sapphire. When the Tanzanite was taken to a gemologist for testing, it was soon discovered to be none of those but a form of blue zoisite, a type of mineral. As word grew of this new stone's discovery, many city prospectors filed their policies with the stone and began to lay claim to mining areas. Between 1967 and 1972, it is estimated that around two million



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It is rarely Tanzanite can be expensive and prices have been overhauled as few years ago the stones were a growing popularity. Top grade Tanzanite is referred to as AAA grade and that means a clear stone with a deep, vivid blue violet colour. As the grades get lower, a through to the clarity of the stone is affected and the colour becomes washed out or faded looking. A most distinctive colour Tanzanite has treated to enhance the colour.

Like many other gemstones Tanzanite is believed to have many mystical properties. The shifting colour in a Tanzanite is said to raise emotions such as a sort of colour that fits with one's mood. It is said that those who wear Tanzanite are more full of colour and are more attractive. Tanzanite is also said to stimulate creativity and can assist in improving one's thoughts and vibrancy. Tanzanite is the perfect stone to give to someone who is

卷之三

As testimonial to its popularity, in 2003 Tanzanite was named as the December birthstone on the Modern Birthstone Calendar, a list that had been unchanged since 1912.



• **WPS Office**

recovering from severe- ness as is believed. At old age speedily recover, regenerate and is partly good as a rem- edy for the heart, spleen, lungs, throat and chest. It is good in scrofulosis. To cure a sore throat, mix with the skin for long periods of time.

earrings. As is not a particularly hard stone, it is subject to wear and tear. Tanzanite looks stunning when combined with other silver or gold settings, because of its own 'old' look. It looks amazing when set on its own. Tanzanite can be set with diamonds, sapphires and quartz in many varied designs. A Tanzanite piece may render itself to be difficult to colour match with other stones.

My friends like to purchase
jewelry including beads, cabochon shapes
etc. I have seen some
marquise or pear ready to be set in a very
nice ring
I am fond of shopping at the mall. They have
beads, but they don't come cheap. Styles of

Tanzanite beads can be cut in most regular shapes or during unpolished mode in oval and chips and in various sizes ranging in The price will fluctuate depending on source and grade of the stone. If in doubt about the grade of the Tanzanite beads you are purchasing from a bead shop, look for visible inclusions that are visible to the naked eye.

Typically the discovery and use of these are choosing to have Tanzanite stones set in their wedding or engagement rings, rather than diamonds, giving a traditional symbol a modern twist with its brilliant colour. It is also becoming more and more popular in bead shops and on the shelves of over the counter. However, as Tanzanite is only known to occur in one place, and only due to very specific geological conditions, it is believed that the demand for Tanzanite stones will soon run out.

1. Tanzanite is fairly easy to spot because the Tanzanite's pleochroic colours have not been unable to be synthesised. The most common colour is a blue-violet, with a slight blue tinge, or a synthetic forsterite. Synthetic forsterite is the closest in colour to Tanzanite, but Tanzanite exhibits strong pleochroic tendencies resulting in blues, purples or pinkish tones depending on the light. Tanzanite is also a specific colour of Swarovski Crystal which has tiny light reflecting sparkles but is only worn in a ring. Tanzanite is also a rare mineral and is used as an imitation set sometimes being found in place of expensive sapphires.

you're fortunate enough to own one of
the few titles in the country that are
worth reading, I hope you will give it a
try. Only 10000 copies.

This European inspired leather armband, from The Bead Room, can be worn many a different ways and looks fabulous with a crisp white shirt and matching cluster earrings.

2m x 3mm flat black leather
36 x 6mm silver jump rings
38 x silver head pins fine
gauge
2 x leather ends foldovers
1 large spring belt clasp

- 13 x *Scirurus* silver mardus beards
- 3 x *Scirurus* pink punk freshwater pearls
- 12 x *Scirurus* Shirovskie c ystal bracelets
- 26 x *Scirurus* flower hand rings

Round nose gliery

length 1.2-1.5 m wrapped
total length

2 x small silver jump rings
6 x silver head pins line gauge
Purse made of shagreen

- 2 x 6mm stardust beads
- 2 x 6mm pale pink freshwater pearls
- 2 x 6mm Swarovski crystal bi-cones
- 4 x 6mm flower bead caps

Once finished, cut off any excess leather to a distance of 4cm from your last bead.

and a wind ring with two beads in each.

For a long time he tried to find the centre bed
but in the end, after many trials, he
arrived at a point where he was
by crossing the last 400 ft. to the
right he could get a position into which the wings of
the front

Open aump ring and drop a one head
plus head Closeump nc Repair
to z

bread or rice and head pinned bear onto leather and inc over it using
a small Mallet
or tie with a wire
lighten to try and keep a 4cm distance

opposite end of leather and make second knot 4cm from the first. Continue using a sequence of the three beads. Crystal pearl silver.

Thread the stardust pearl and crystal onto the wire and make a loop at the top and wrap excess wire around the loop. Add a few more stardust beads as they have

Open a jump ring and drop in one of each
ring, pinned beads, three ...

Top of the rock and close to the
Rock face is a small

Kits \$29.50 including postage

The Bead Room
2/2 Cunningham St
Entry Setor Rd
Moorebank NSW
02 9602 5551





PROJECT

MATERIALS

6 x 28 gauge artistic wire
brass

BEADS

6 x 20mm Swarovski wide
icicle crystal

6 x 6mm Swarovski bi-cone
Emerald, Siam or Crystal
Dorado x 2 (gold)

1 x Brass Star (available
Crysta Park)

TOOLS

Round nose pliers
Wire cutters

Star light, star bright, create one 'n each colour
for a festive twinkle 'n your home. Designed by
Angel Dreams for Crysta Park

STEP ONE

Use 1m of 28 gauge artistic wire. Thread
6 x 20mm wide icicles onto wire. Thread wire
through all six again. Leave a 10cm tail at
the end. Wrap the wire tight to the wire, with the
two ends together. Wire needs to secure.

STEP TWO

Take the wire and weave it
in to the first wide icicle and to the back of the
star. Then bring the wire up through the hole
in the middle of the star to the front again.
Repeat with remaining wide icicles.

STEP THREE

Working on the outside of the star, weave
the wire over and under each wide icicle
twice in total.

STEP FOUR

Take the wire and twist the wire
in to the star. Thread on 1 x 6mm bi-cone. Take
the wire to the back of the star and then up
through the centre hole to the front again.

STEP FIVE

Thread 6 x 20mm wide icicles onto wire. 4
Gauge wire is used.

STEP SIX

Bring the wire up through the hole in the
front. Thread on the Brass round. Take the
wire back down through the hole in the centre
of the star.

STEP EIGHT

Weave the long length of wire around until
it is secure. Trim any excess wire.
length. Twist both pieces together three times
to secure. Take the short length to the front of
the star and twist.

STEP EIGHT

Fold the long length of wire in half to form a
loop. Twist the ends together at the base of the
star, so that you have a 3cm length of twist
below the loop. Trim any excess wire.

Crysta Park

9 Cassia Street, Browns Plains Qld
Telephone: 07 3800 3825
www.crystalpark.com.au

WIN

these Christmas
decorations!

For details see our

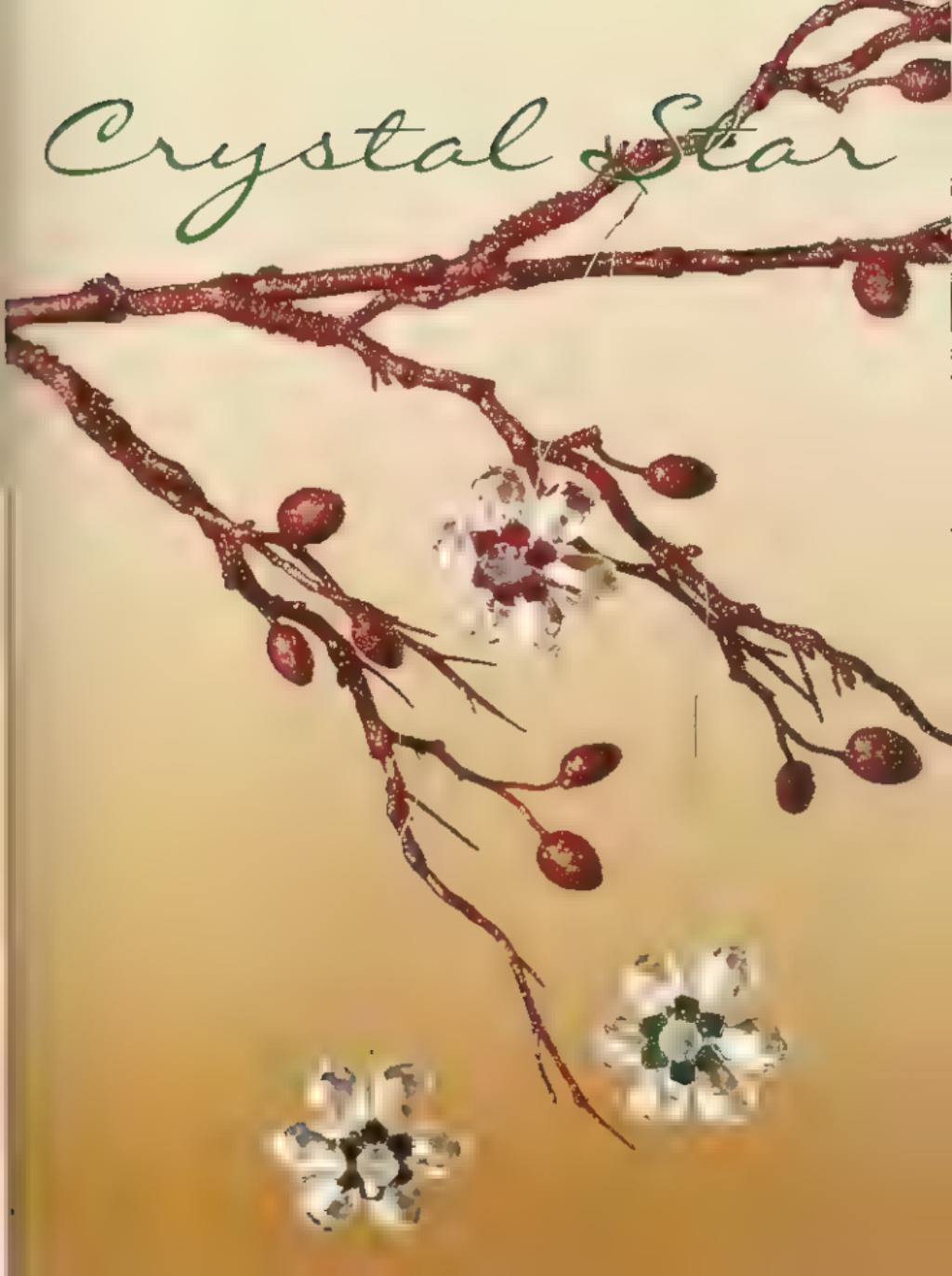
Beads Gitter & Beads

Competition on pages

66 and 67



Crystal Star



MATERIALS

- 1 x toggle
- 1 x filigree butterfly
- 85cm medium chain
- 10cm fine chain
- 10 x 25mm headpins
- 20cm x 32 gauge wire
- 2 x triangle jump rings - fine
- 2 x 4mm jump rings
- 2 x 6mm jump rings

BEADS

- 1 x 8mm glass pearl - pink
- 1 x 3x6mm diamante rondelle
- 1 x 8mm round crystal mouse
- 1 x 4mm round crystal hot pink
- 1 x 10mm Swarovski heart AB crystal
- 1 x 10mm Swarovski top drilled teardrop rose
- 3 x 6mm Swarovski bi-cones - light rose, violet rose, rose elabaster
- 2 x 4mm Swarovski bi-cones light rose
- 3 x 3mm Swarovski bi-cones - AB crystal

TOOLS

- Side cutters
- Round nose pliers
- Chain nose pliers
- Ruler

Butterflies are a must for every woman's accessories wardrobe. Created by Alex McLachlan for Bead Street using chain and a filigree butterfly.

STEP ONE

Using the 32 gauge wire, wrap the 3mm Swarovski bi-cones onto the middle of the filigree butterfly, weaving in and out of the two holes, pulling the bi-cones firmly and neatly. Strip the wire with the side cutters at the back of the butterfly.

STEP TWO

Place a 4mm light rose Swarovski bi-cone on a headpin and create a loop. Attach the loop to one of the butterfly wing tips of the butterfly. Cut 4cm of medium chain, using a 4mm jump ring attach it to the opposite wing tip of the butterfly.

STEP THREE

Cut a 5cm piece of fine chain, attach the Swarovski heart to the bio form of the chain using a triangle jump ring. Cut 2.5cm of fine chain and attach the Swarovski teardrop using the other triangle jump ring.

STEP FOUR

With the remaining beads, place each one on a separate headpin. Put the diamante rondelle on top of the glass pearl. Make loops on the top of each bead. Cut a 4cm piece of medium chain and add the beads on looped headpins randomly along the length.

STEP FIVE

With the remainder of the medium chain, using a 6mm jump ring, attach the base of the toggle to the end. With the other end of the chain, using a 6mm jump ring, attach the base of the toggle. Using the last 4mm jump ring, place the four separate pieces of chain on it, then attach it to the 6mm jump ring on the toggle bar.

Kits available

\$24.95 pink/purple or blue/green.

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Belconnen

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Belconnen ACT 2617 Australia
Telephone 02 6251 0950

Fyshwick

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Fyshwick ACT 2609 Australia
Telephone 02 6280 5566
Facsimile 02 6280 5577

www.beadstreet.com.au
info@beadstreet.com.au

Meeting
of Cutters



NECKLACE MATERIAL

2 x sterling silver case
1 x Thai silver cone
1 x sterling silver box clasp

19 x sterling silver findings
1 x 10 link section of sterling silver chain
3 x 6cm sections of sterling silver wire
1 x 60cm long piece of ligature
2 x crimp

BEADS

19 x 10mm peach blossom jasper diamonds
22 x 8x13mm peach blossom jasper ovals

TOOLS

Round nose pliers
Bent nose pliers
Side cutters

Continued

WIN

£ 1,000

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Peach Glowdown



Equipment:
1 x 10mm peach blossom
Jasper diamonds
2 x 3mm sections of
jewelry wire 1mm
2 x sterling silver ear hook

BEADS

0 x 10mm peach blossom
Jasper diamonds

T
Round nose pliers
Beading pliers
Side cutters

pen the loops in the ear hook safety

High quality wire 1mm (1.50m) \$8.00

	Price	Quantity	Unit Price	Unit
Round nose pliers	\$10.00	1	\$10.00	ea
Beading pliers	\$10.00	1	\$10.00	ea
Side cutters	\$10.00	1	\$10.00	ea

Required tools and equipment

Cost of kits
Necklace \$88 plus postage
Earrings \$28.50

Cosmic Beads
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Beading is her Business



AN ENTREPRENEURIAL STREAK WAS IGNITED WHEN LOUISE JENSEN WAS JUST 10 YEARS OLD SELLING HER HAND MADE BEADING WARES AT HER LOCAL MARKETS. SHE HAS CONTINUALLY HONED HER CREATIVE SKILLS AND BUSINESS KNOWLEDGE, AND NOW IN HER EARLY 20s, IS THE PROUD OWNER OF WISHWARE BEADS IN BUNBURY, WESTERN AUSTRALIA.



LOUISE ADMITS HER EARLY

creations were

"I never worked
her craft studying textiles at school and
I accepted into the Arts of Ministry
programme. This was a worse involve-
ment of time and studying for a
certificate. As her job was "paying
pennies" Louise decided to augment her
income selling beads on the internet.
This became so successful, her she
decided to open a bead store to display her
expanding range with her more recent
finds. The store did the day and
she hung after hours. Louise made
decided to leave her other job and work
business full time.

Having a vision for the future, Louise
set her off in her store during the next five to
years and expertly she will have expanded
range incorporating new products
trinkets and has become available and
the to fads and fashion as they come
She aims to build up a strong
in the broadening industry and so far
she has very much no shops
she loves Venetian glass, lampwork and
beads, and loves sourcing and incorporating
these in the jewelry pieces she creates.
She also does machine embroidery which
she is so artful that creates. Being a
creative person, Louise admits to favouring
the more original, one off style pieces that
are available in her store.



Enjoying the variety of people who come
into her shop to get, do, advice, Louise
relates, "It's one lady who asked for her help in
entering an art competition and "Sea Urchin"
This short piece of jewellery was a sea sea
from shell with bits of coral with a hose
of 6 gauge wire with smaller beads on the
core and she is a wire wrapped and it
is now proudly on display in the woman's
jewelry at Kangaroo Island and will soon
use it in her advertising.

When asked to name her Whishware
Bead's best sellers, Louise says her
most popular items are Swarovski crystals
and powder clasps, venetian glass and hand
made vintage components. Her store is in
stocks made plastic, an enormous array
of findings, like glass, pearls, Czech
glass, hand made beads, dichroic glass, wine
beads and k's. A wide range of wire working
tools is also carried including wire whackers
for the wire and metal blocks. Louise says
Oriental Japanese will enter every year.

Below: Louise's whilst
early creation



PROJECT

MATERIALS

- 30cm memory link
silver chain
- 1 x 10mm silver parrot clasp
and end tag
- 54 x 4mm silver jump rings
- 26 x 9mm silver headpins

BEADS

- 26 x Czech glass beads
6 x 10mm leaves
- 26 x metal leaves

TOOLS

- Round nose pliers
- Chain nose pliers
- Wire cutters

Erin Dove from Bead Shack has designed this gorgeous anklet for Spring using exquisite Czech glass beads and top quality findings

DESIGNER'S NOTE

large sized anklet - you may have some beads left over

STEP ONE

To make the chain go around the ankle. Using your chain nose pliers, bend the chain into a circle. Using your round nose pliers roll wire to create a closed circle.

STEP TWO

Using wire cutters trim the chain to a snug or desired fit around your ankle. Remember to leave loop with findings. The chain nose pliers will be used to open the jump rings. It is best to use a pair of pliers that is being opened and closed. Repeat at other end using a jump ring and the chain.

STEP THREE

des red pattern and place a silver leaf in between each

STEP FOUR

using chain nose pliers and jump rings, attach each bead and leaf in the pattern to the chain leaving one link free. This will be the clasp.

Kit available \$18.65 including regular postage

Bead Shack
Telephone 02 4234 1197
Email: info@beadshack.com.au
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Leaves of Spring Anklet

PROJECT

MATERIALS

38 x 15mm swirl floral bead caps oval
1 x floral bead cap
4 x crimps
1 x parrot clasp
2 x large jump rings
1 x head pin
1 x eye pin
50-60cm Tigertail

BEADS

17 x 8mm Venetian glass blue foil beads round
2 x 8mm Venetian glass gold foil beads round
4 x 12mm Venetian glass gold foil discs
4 x 15mm Venetian glass gold foil ovals
2 x 22mm Venetian glass art foil-exposed gold discs
2 x 20x20mm Venetian glass art foil-exposed gold squares
1 x large Venetian glass gold foil heart
33 x gold metal filier beads

TOOLS

Round nose pliers
Flat nose pliers

Length of finished piece
45-50cm

Like the golden sky of Venice and the blue of the Mediterranean water, this design will inspire you
Created by Kristen Bearly

STEP ONE

Thread 1 x head cap onto the 1 x head pin. Turn to about 1 cm above bead cap using round nose pliers. Open eye loop. Have slightly open so that heart eye pin can be inserted and then closed.

STEP TWO

Onto the eye pin thread 1 bead cap, gold heart and 1 metal bead from a wrapped loop. Alternately trim eye pin to 1cm using round nose pliers, make one and a half loops from bead from step 1 and repeat.

STEP THREE

Thread 2 x crimps, 1 x jump ring on one end of the Tigertail. Loop Tigertail back through the two crimps, leaving extra to thread beads over. Squeeze the crimps flat using the flat nose pliers.

STEP FOUR

String the diagram as a guide. Thread the beads, bead caps and focal piece onto the Tigertail.

STEP FIVE

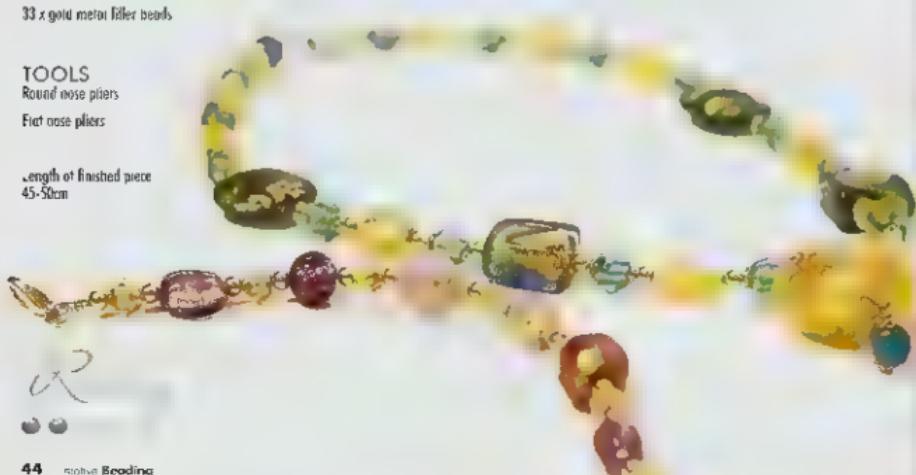
Thread 2 x crimps, 1 x jump ring onto the Tigertail. Loop the Tigertail back through the two crimps and on, or two beads. Gently tension. Squeeze the crimps flat using the flat nose pliers. Trim the Tigertail.

STEP SIX

Open the jump ring and insert the loop from the parrot clasp. Close the jump ring.

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Venetian Gondola

WIN

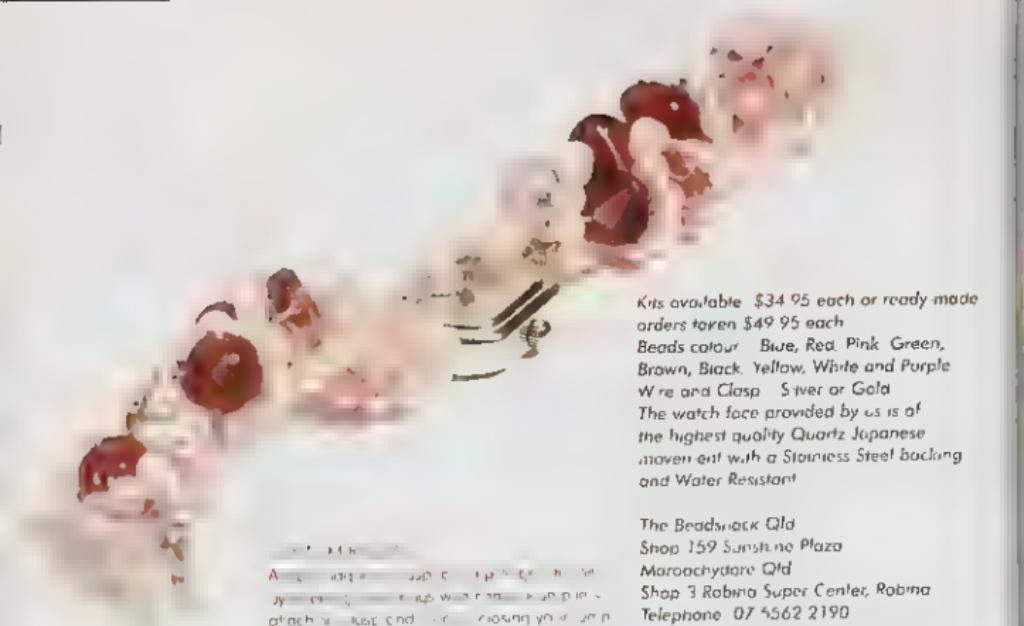
Beach

Competition

06.07.08

Bead on Fire





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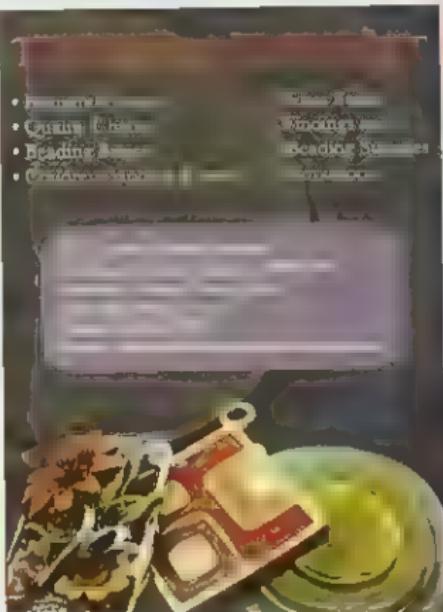
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Crafter's Lace*



NECKLACE

MATERIALS

4 metres gold non tarnish
wire 22 gauge

2 x 6mm twisted gold plated
jump rings

1 x rose toggle clasp
antique gold

BEADS

13 x 10mm white pearls
French rose Czech glass

10 x French rose copper
5x7mm donuts

2 x silver shade 8mm
Swarovski crystal bicones

6 x black diamond AB
Swarovski crystal bicones

2 x 18x13mm clear AB
flat leaves

1 x black squaredelite
8mm clear

4 x 6mm black diamond
Swarovski crystal bicones

20 x 6mm Heishi brass
rondelles spacer gold plated

50 x 4mm Heishi brass
rondelles spacer gold plated

22 x 4x1mm antique gold
damy spacers

TOOLS

Round nose pliers

Chain nose pliers

Flat nose pliers

Wire cutters

Continued

French rose pearls are used with crystal and wire
wrapping in this design by Louise from Wishware Beads

STEP F

String 22 gauge non tarnish wire cut four
lengths of one metre. Take the two and
thread on an 8x13mm leaf and 1 x rose
pearl around about 1cm from the end
bead. Tie wire tightly in a knot and wrap
around so that it sits flat to the end of the
wire. Take another piece of wire and then
wrap over the top of the wire created and
trim the end.

STEP G

Separate these two
wires now, extending
from the leaf and then
on one wire thread
on the appropriate
beads as according to
Diagram 1 and with
the other wire bend this
around the section of
beads and coil around
above around about 1
2mm in length. Repeat
this for the section
illustrated in Diagram
2 and then the repeat
Step 2 again with the
remaining two sections
of wire.



Diagram 1

STEP H

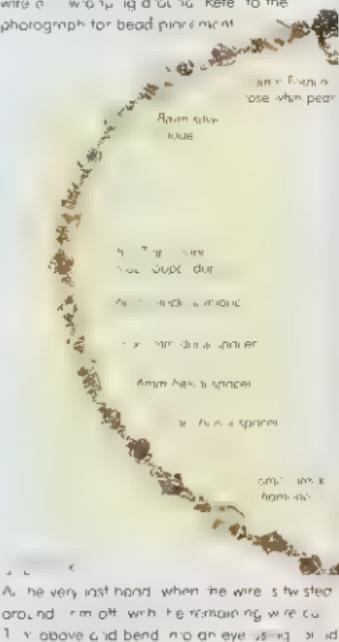
Take the two pieces created and cut about
1cm off the end. Take the pieces and
the piece to wrap around the two sections
twist in anchor them together. The coiled
end is moving use your chain nose
pliers to flatten this or make the coil secure.
Diagram 2 is a diagram of the finished wire
that I have left a gap of about 1cm to
one of the danglers so that the beads
will move and sit flat.

STEP I

Jung the four wires take the two
over and bend them outwards, leaving
the two in the middle. Tie knot 1cm from
squarely onto this and then take the two
other pieces of wire and wrap around the top

STEP J

Leave the wires, now bend them apart so
the two are on either side. (namely this
technique of threading the beads onto
wire and wrapping around). Refer to the
photograph for bead placement.



My Little
Friedrich Rose

WIN

WINE

WINE

WINE

WINE

WINE

WINE

EARRINGS
MATERIALS
pair 14 carat gold filled
ear wires

BEADS

2 x 10mm white pearls
French rose

2 x 5x7mm French rose
copper donuts

2 x 18x13mm clear AB
flat leaves

4 x 6x1mm glass spacers
copper gold

4 x Heishi brass rondelles
gold plated

2 x 6mm Heishi brass
rondelles gold plated

1 metre x 22 gauge wire
non tarnish gold plated

EARRINGS

STEP ONE

Cut the one metre length of wire into four
sections of around 60cm. 2 cm in length

Step 2: Begin at one end of
wire. If the earring wire is not
long enough, wrap the wire around
the top of the wire as in Step 1 of the
necklace. Separate the two wires and then
thread on the beads in the following
order: 6mm Heishi, 10mm pearl, 5x7mm
French rose, 18x13mm clear AB, 6mm
Heishi, 10mm pearl, 5x7mm French rose
and off in Step 6 of the necklace. Attach
this earring to the wire.

Kits are available in aquamarine blue
white French rose, chocolate, and grey
in gold or silver findings.

Necklace: \$26.00
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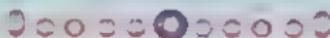
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Simon Mullen



MATERIALS

4mm wire

35cm wire

BEADS

25 x 3mm pearls

25 x 4mm pearls

20 x 4mm berries

6 x 4mm forest beads

10 x 6mm b'cones

TOOLS

Cutter

Pliers (optional)

These snow crystals look great together hanging in a window or on your tree.

STEP 1

With wire, make a loop. Bring the wire back to the loop and make a point. Repeat with other wire to enc



Diagram 1

STEP 2

Push the wire through the loop. Bring the wire back to the loop and make a point. Repeat with other wire to enc

STEP 3

With wire, make a loop. Bring the wire back to the loop and make a point. Repeat with other wire to enc

STEP 4

The wire should be 30cm. Divide the wire into two halves. Make a loop at the top of each half. Bring the wire back to the loop and make a point. Repeat with other wire to enc



Diagram 2

STEP 5

With wire, make a loop. Bring the wire back to the loop and make a point. Repeat with other wire to enc

STEP 6

Push the wire through the loop. Bring the wire back to the loop and make a point. Repeat with other wire to enc

STEP 7

Push the wire through the loop. Bring the wire back to the loop and make a point. Repeat with other wire to enc

STEP 8

Push the wire through the loop. Bring the wire back to the loop and make a point. Repeat with other wire to enc

WIN

these Christmas decorations!

1st prize: \$100

2nd prize: \$50

Competition in pages

66 & 67



Kits available

Cobeadle

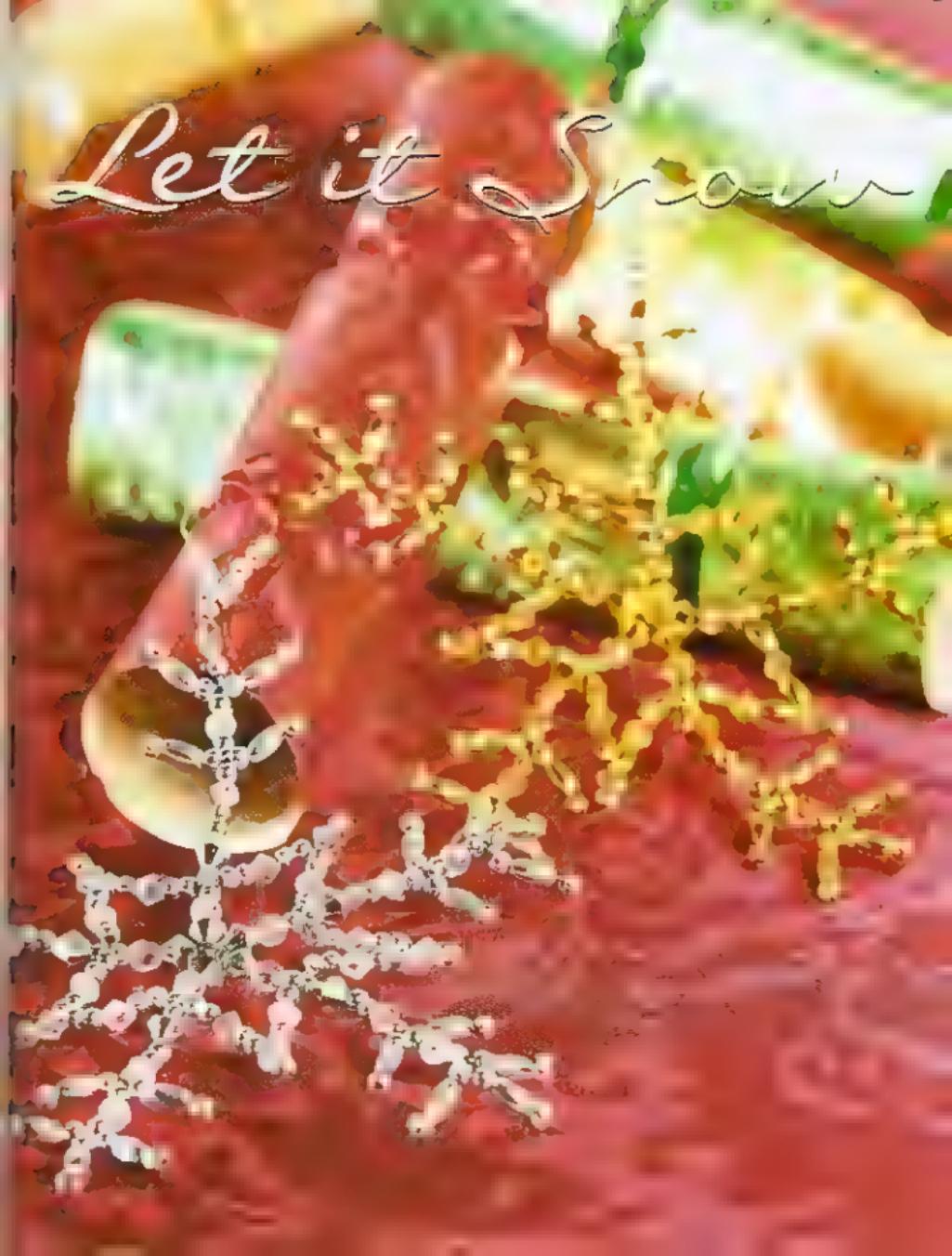
24 Market Plaza, Adelaide

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cobeadle@xtra.com.au

www.cobeadle.com.au

Let it Snow



MATERIALS

1 Feather Bauble

24in Tigertail

3 Crimp

BEADS

10x 8mm Hexagon Crystals
(single hole)

TOOLS

Crimping Pliers

These beautiful Christmas Baubles will be a delightful decoration for any tree

T

Thread tigertail through the loop of the bauble and a crimp and crimp down so to secure the tigertail to the jawline

Add six iridescent hexagons one on top of the other thread on a red wire in 5x5x301 between the crimp and the last hexagon then crimp down a second crimp adding the final six crystal hexagons

Thread the end crimp onto the wire so that it is just above the last hexagon bring the end of the wire around to a 90° angle then crimp to secure

Beach Beads

Shop 2/120 Wagonga St Narooma NSW

Phone 02 4476 4883

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www.beachbeads.com.au



A close-up photograph of a single, light-colored feather floating in the air. The feather is oriented vertically, with its pointed tip pointing downwards. It is surrounded by a soft, out-of-focus background of similar feathers, creating a sense of depth and texture.

Floating
Feather

AAA LR 7
7m 24 or 26 gauge wire
Tiara frame with flat
surface edge

EF x 10
30-32 mm pearls
70 x 4mm pearls
12 x 4mm Swarovski bi-
cone crystals
20 flower-shaped beads
20 leaf-shaped beads

TC x 1
Wire cutters
Flat nose pliers

Enjoy creating this amazing Tiara design by Funky Lula's Beads & Baubles

Materials required:

The amounts are approximate as it tends to
vary with each individual due to the difference
in wrapping techniques, etc.

Cut wire into two pieces to give you
approximately 2 metres to work with to start.
Design note: Decide where you would like
your beading to start on your head band. I
usually start approximately 10cm from one
end of the tiara frame that I use. Taking one
end of your wire, wrap it securely and neatly
two or three times close together at that start
point, in a wrapping back toward the end
from which you are starting.



Diagram 1

Tip: When you are trying to get a good tight
wrap on or to your frame, hold on to the long
end and keep it stable, as you wind your short
end around.

Place first 6mm pearl on the wire and place
it so it sits firmly on top of the flat edge of
your tiara frame. Holding it there tightly, pull
the wire around the frame and wrap twice.
Place another pearl on the wire, placing it
next to the last one, and do the same again.
Continue until you reach the other end of
your frame approximately 10cm from the
other end on wire. The wire should be drawn
up quite tightly each time to keep it tidy inside
and out, and also to keep your beads very
stable in the front of the frame.



Diagram 2

Design note: After wrapping the wire onto the frame, you will probably have some wire remaining which you can proceed with to the next step. If you run out of wire before you get to the end of the process, simply wrap your end on a few times and start to use the frame to pull a new piece, exactly the same way, hiding the ends in between the beads. As everyone tends to use wire differently, you may have to do this a few times throughout the project and you may need more or less wire than what I have estimated.

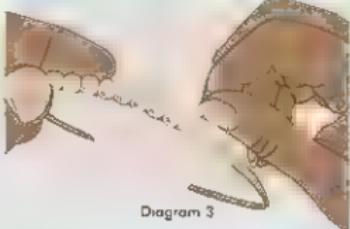


Diagram 3

Background row of tulips for head
You can make this part sit as high or low
as you like, or as sparse or full as you like.
Personally, I usually go for a variation of
lengths to create a fuller, more layered effect.
While I am actually using flower beads on
this project, the word 'tulip' is used because
of the way these beads sit, up, and even
drop at times, like a tulip, not because

2011
Bride





It is necessary to use flower beads to create the desired effect.

Using a piece of wire that is connected to the frame, place a flower bead on the wire, then bring it down to a point approximately 5-2 x 1 cm where the wire is attached to the frame - this length will vary by how tall you want your 'tulips' to be. Holding the beads together side by side, cross the wire over, set directly under the beads and twist gently until the twist descends down to where the wire is attached. One side of twist will be attached closely to the frame, the other side is long wire. Take the long wire and wrap several times around the same two or three beads, alternating the beads - as you wrap between this will help avoid too much wire building up in any one area. As you are wrapping, move towards the spot where your next 't' of will go, and start the process over. Repeat this using a random selection of flower beads, then crystals and leaf beads to the end.

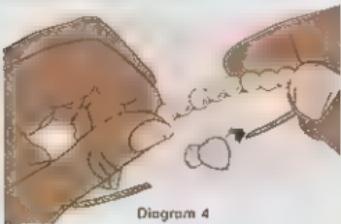


Diagram 4

Reaching one end of your wire, we will now move again towards the opposite end, creating a scalloped row. Take length of wire and add approximately 9 x 4mm pearls, shaping it into a semi-circle shape, taking across four of the pearls on your wire band. Wrap it two or three times between the four pearls with beads at that point again for best



Diagram 5

results, vary where wrapping so as not to get a wire build-up. Put a further eight or nine 4mm pearls on your wire and do the same again, creating a scalloped look across the band. Take the wire and trim off the last bit of wire on several times, bending it in and cut off any remaining wire.

Design one used nine beads for the 't' and last set of beaded 't' of four beads to go down next to the first 't' wire - on the band. Take the wire and trim off. If you used varying numbers of various through the row of scalloping, this effect is very good or awful.



Diagram 6

Funky Lulu's Beads & Baubles
Mornington Vic
Telephone 03 5976 4747



KALASH



CABEADLE

COMPETITION

Beads Glorious Beads!

Creative Beading is giving you the chance to win some of the projects featured throughout the magazine.

CRYSTAL PARK



COSMIC



WISHWARE BEADS

To be in the running to win one of these great accessories all you have to do is write in 25 words or less why you should win that product. Send your name and address along with the accessory you would like to win on the back of an envelope to Beads Gorous Beads Competition No 13, Creative Beading PO Box 8035, Glenmore Park NSW 2745. Please read terms and conditions of entry before entering.

Terms and conditions apply. See website for details.

WISHWARE BEADS

Dina Goebel shares her passion and vision

DIRECTOR AND FOUNDER OF THE ARTTABLE DINA GOEBEL HAS ALWAYS BEEN PASSIONATE ABOUT ART AND CRAFT AND DREAMED OF GIVING WOMEN AN OPPORTUNITY TO DO WHAT THEY LOVE



Using the business motto 'by sharing we grow', Dina designed a direct selling business model, and immediately attracted like minded women who were determined to transform their hobby into a business that they loved.

DINA IS A SCULPTURAL ARTIST specialising in low relief sculpture with mosaics, mosaics, works with tile, fibre and, more recently, in jewellery. A creative soul, Dina explains that every day brings new ideas and possibilities, and she is continually exploring and testing new ways to bring her visions to life.

Even before she started sculpting, Dina's parents encouraged her creative pursuits by giving her a desk to which she could go wherever she wanted. She believes this early creative freedom is a wonderful

to give children as they develop their own forms of creativity. For Dina, it was arts and crafts and for one or ten years it was arts and crafts and for the other ten it was Lego, and how lucky as an artist a mechanic and a carpenter a young whiz they were.

Bright, pink and innovative, pie suburb in Mountmore, Melbourne gave Dina wonderful access to many creative friends and by the time she had completed high school she had tried drama, creative





dianne dunn photography, in making, sculpture, pottery, weaving and fibre crafts, painting, candle making, printing, quilt design, stained glass, drawing and even learnt how to make mud bricks.

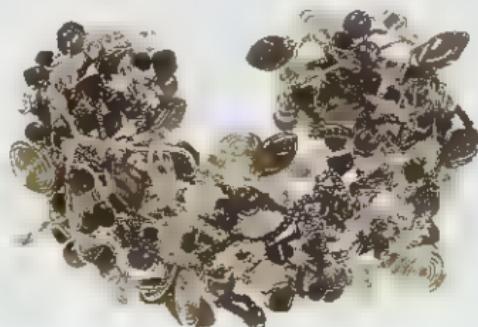
Dunn started exhibiting and selling pieces when in high school and after moving to Redlands Brisbane in 1980 she made and sold patchwork quilts for extra income while her children were young. During this time Dunn also worked in retail, an obsession continuing until she started an Interior Design certificate at a local State Masonic college and also several subjects in both Arts Diploma, including sculpture and design.

Dunn shares the belief of the Arts need period that art and craft are not mutually exclusive and says she loves to blur the lines between individual, art, function and form, community and commercial and hobby and career. "I have always been a sucker for punishment and I never have been one to choose the easy path. I had to forge a new direction and change. I feel a sense of doing things that no one else has done before."

Inspiration comes to Dunn from the earth and water surrounding her. She draws influences from the natural environment and has been working on her *Sharing My Backyard* series for the last 18 months. This started with a photo, not a diary of her local backyard after she was involved in one of the urban and owners local Co-operative space reclamation and developers money. She did a celebratory hen's night in the environment highlighting good by the more than



100 photos to share with them. She has created three broaded sculptures and a 100 photo album entitled *Sharing My Backyard* where she highlights local birds and wrote to represent the backyards. One of the writing entries was featured in *Chancery Publishing* issue 21. Dunn has made a series of boxes moulded using Japanese seed beads and set them in sea glass and clay, a shadow box and more. To complete the series Dunn made two more boxes. Several of the pieces from the *Sharing My Backyard* series are on display at the Wellington Point Gallery in the Redlands.





"I like to forge a new direction and change the status quo, doing things that no one else has done before."

Elspeth is full of inspiration and the desire to create pieces in different materials, continuing on through to the work at the ArtBeads site. She set up her website to showcase such as beads, "which I have somewhere in my mind and ideas evolve pieces using these materials."

Elspeth says she is also inspired by other artists and is always on the lookout for inspiration, finding her via shows, galleries, books, magazines online and so on, by other people or is also inspired by a general feeling that moves her to think of inspiration, but from the people in the land where she works and the people she works with.

LINDA TAYLOR



Elspeth's bedazzled bedroom is filled with art pieces, birdheads, signing and beads from around the world, predominantly from the United Kingdom, France and Australia. She is a committed collector of Swarovski ornaments in her workshop. The beadhead ornaments are £15.95 with a brilliant collection of 15000 Swarovski and glass ornaments, a clear cabinet in particular is dedicated to her Swarovski ornaments at £233.

Some of Elspeth's ornaments are for sale on her website, but she has wanted to keep some of the crafts she has learned over the years to be used for her own pleasure.

Elspeth's website is www.artbeads.com and she is also on Facebook, www.facebook.com/ArtBeads. She is also on eBay under the name ArtBeads. Linda Taylor is a self-taught bead artist who loves to teach others the art of beadmaking. She has taught at various schools and businesses. She has also taught at the ArtBeads website and at the ArtBeads website.



problem of not having a business model for gemstone and metal cutters who wanted to turn their talents into a commercially viable business using the business name.

The ArTTable blends the benefits of crafting with a business that brings people together.

ArTTable offers a variety of techniques rather than enforcing a pattern, dissolves a barriers and creates a safe environment, enabling people to express their own creativity reflecting their own personal style and personality.

ArTTable has had 100+ workshops and 100+ facilities, including workshops in private homes, schools, community centres and other facilities. Dino makes the comment that craft is a common language and that the crafters are from all walks of life. Dino says that she has seen that the crafters can be assisted and increased when no one else can. She adds that many of the women harnessed their creativity by creating craft items and that this was often done to save money.



ArTTable is a hands-on, festive and fun, creative session that is unique and styled to suit all crafts.

Dino loves to teach craft ideas and also exhibit her creations. Her teaching now

includes teaching children, adults or women in the community glass art, fused glass fusing, mixed-media sculpture and training ArTTable tutors. Hercules (her dog) is

Dino Goebel can be contacted via
Ph: 07 3823 3338
www.thearttable.com
www.dnagoebel.com
www.fantasydreams.com.au

Dino makes the comment that craft spans all generations, children believe a teacher is learning is common among crafters.



PROJECT

MATERIALS

1 x 50mm sterling silver bead
1 x head pin

1 x sterling silver
Flour de Lis bar

1 x 7mm sterling silver
bead cap

3m clear Tiger tail

2 x 18mm crimp tube
silver plated

2 x sterling silver beads,
6mm flat

2 x 5mm sterling silver
jump end, open wire rings

2 x 5mm sterling silver
jump rings

1 x sterling silver necklace
hook

BEADS

1 x Rainbow Fluorite nugget

1 x 7x5mm sterling silver
Flour head

2 x 12x5mm sterling silver
oval beads

5 grams Rainbow Fluorite chips

2 x 5 grams silver Marc tubes

TOOLS

Chain nose pliers

Round nose pliers

Wire cutters



So in Byer & Byer's Crafts, it's brought together the violet Fluorite with silver to create a perfection of balance

STEP ONE

C - Try out five feet, isn't 60m - each
using a new beaded strand
+ other wire in Tiger tail string forming
a tube. If not, cut off the silver cap
and the wire + rejoin the strands.

F.T.W

Strand one: 5mm wire + 5mm
Flour de Lis bar + 5mm wire + 5mm

F.T.T.H.F

Strand two: 5mm wire + 5mm
Flour head + 5mm wire + 5mm

STEP FOUR

C - the 5 x Tiger tail strands, thread the
flow in

Strand one: string the Rainbow Fluorite chip

Strand two: string the 5mm Marc tube

F.T.T.C

Strand three: string the 5mm Marc tube

F.T.T.H

Strand four: string the 5mm Marc tube

F.T.T.F

Strand five: string the 5mm Marc tube

STEP FIVE

Thread the Marc tube + 5mm wire + 5mm

STEP SIX

Thread the five strands through the 5mm
silver oval bead

STEP SEVEN

Moving the five strands through the 5mm
silver oval bead

STEP EIGHT

String the 5mm Marc tube + 5mm wire + 5mm

STEP NINE

String the 5mm Marc tube + 5mm wire + 5mm

Strand four: thread 4 feet of Marc tube
each

Strand five: thread 5 feet of Marc tube
each

F.T.H

Moving the five strands through the 5mm
silver oval bead

Strand one: string the 5mm Marc tube

Strand two: string the 5mm Marc tube

Strand three: string the 5mm Marc tube

Strand four: string the 5mm Marc tube

Strand five: string the 5mm Marc tube

STEP TWELVE

Moving the five strands through the 5mm
silver oval bead

F.I.F.T.E

Thread the five strands through the 5mm
silver oval bead

STEP FIFTEEN

Moving the five strands through the 5mm
silver oval bead

F.I.F.T.S

Thread the five strands through the 5mm
silver oval bead

F.I.F.T.S

Moving the five strands through the 5mm
silver oval bead

F.I.F.T.S

Moving the five strands through the 5mm
silver oval bead

Ceramic Central



Rainbow Perfection





STEP FORTY FIVE

String a wire jump ring onto the end of the back tail hook. Attach this to the end cap.

STEP FIFTEEN

Onto a sterling silver bead cluster head pin thread a 7mm bead cap, a Rainbow Fire opal nugget and a 7x7 5mm sterling silver floral bead. Form a loop and attach this to the

sterling silver Fire opal end cap. Attach this to the centre of your necklace.

Kit cost \$35.95

Benjamin's Crafts
686 Beaufort St, Inglewood WA
08 9370 2132
www.benjamincrafts.com.au



MATERIALS
 6 metres of beading thread
 10cm silver wire 20 gauge
 1 silver eye pin
 2 silver nosed rings 6mm
 2 silver bead caps
 1 silver bell cap
 10cm Tiger tail
 1 crimp

BEADS

1 ceramic focal donut
 - Indian glass bead 18mm
 35g (approximately) silver lined clear seed beads, size 9
 5g (approximately) transparent light sapphire seed beads, size 8
 5g (approximately) transparent light sapphire seed beads, size 8
 30 Indian glass beads 4mm

TOOLS

Big eye beading needle
 Round nose pliers
 Chain nose pliers
 Glue

length 2 metres

Use an individual ceramic focal bead to add your own style to this armband by Bead Bliss

TP - AC

With wrapped loop in one end of a 20 gauge silver wire, crimp x

Knot one end of a six strands of bead thread to your wrapped loop. Add a strip of glue to the end of the thread.

TP - RE

From big eye needle, thread on 10 silver lined seed beads and randomly add the two blue, diamond seed beads and 4mm Indian glass beads.

TP - F

With six strands, thread on a 4mm bead and silver lined seed bead, bring thread back around the six silver seed beads and back to 4mm bead and 1 blue seed bead. Pull end of thread out between beads. Tie a

double knot beading knots, thread through abo. 10 more beads per strand and repeat.

TP - F

Repeat for all six strands.

TF - F

String seed thread enough silver lined seed beads to twice around focal bead. Tie off, add 10 more beads and repeat.

TF - SF - FN

Slide bell cap over other end of 20 gauge wire.

TEFE - HT

Attach to other end of wire using white thread on wrapped loop at end of bell cap.

TEFE - NN

Open eyelet in eye pin and tie to sure locking and close.

TF - FN

Using eye pin thread a bead cap, 6mm glass bead, 10 silver seed beads, then take a loop.

TF - E

Open the loop and add one or two silver seed beads or one donut.

Kits available, no two ceramic pieces will be the same. Order by colour choice \$25 each.

Ceramic focal piece made by Bead Bliss, heaps of different colours and shapes available.

Bead Bliss

Mardi Awagah

Telephone 02 4950 9700



Ceramic Additives

11. *Scilla siberica*
T. M. M. 1900

each fire polished

Czech glass Angel

Herb lined tapox seed

ALS
TAL BLUE,

dated headpins

Arted heart

lated split rings.

tool our books

French fire polished

48

ver-plated filigree

Suppose, when trying to decide whether
complaints are true.

STEP 2 TAO

Use 1 x A pin and wrap as shown in
instructions Step 4. Take 1 x B pin
through the A pin loop and complete.
Take 1 x C pin straight through the B pin on



MATERIALS
RED GOLD,
GREEN
64 x gold plated headpins
1 x gold plated heart
toggle clasp
2 x gold plated split rings
2 x gold plated ear hooks

BEADS
36 x 4mm Czech fire polished
— Siam AB
18 x 6mm gold plated filigree
18 x 6mm Czech fire polished
— Green Emerald
18 x 4mm Czech fire polished
Emerald AB
28 x 6mm Czech fire polished
— Crystal AB
10 x 8mm Czech fire polished
Siam
10 x 14mm Czech glass Angel
Wing beads
36 x 8/0 silver lined topaz seed
beads

MATERIALS
CRYSTAL, BLUE,
SILVER
64 x nickel-plated headpins
1 x nickel-plated heart
toggle clasp
2 x nickel-plated split rings
2 x surgical steel ear hooks

BEADS
36 x 4mm Czech fire polished
Sapphire AB
18 x 6mm silver-plated filigree

Bracelet and Earring Sets of crystal angels designed by Gem ewels to whisper in your ears

TECHNIQUE

If you want to make a longer bracelet you will
need to add on additional pins.

STEP 1: MAKE THE LOOP

Prepare one of each of the following
combinations onto two 3 pins, following the
basic instructions up to Step 3 for wrapped
loops. DO NOT WRAP THEM (T1) in order
as stated below:

- A 4mm Siam AB, 6mm Filigree, seed bead
- B 6mm Green Emerald, 4mm Siam AB
- C 4mm Emerald AB, 6mm Crystal AB, seed
bead
- D seed bead, 6mm Filigree, 4mm Siam AB
- E 4mm Siam AB, 6mm Green Emerald
- F seed bead, 6mm Crystal AB, 4mm
Emerald AB

To complete the Angels, thread 8mm Siam,
Angel Wings, 6mm Crystal AB, complete
eight angels

- A 3mm Sapphire AB, 6mm Filigree, seed bead
- B 6mm Sapphire, 4mm Silver
- C 4mm Sapphire AB, 6mm Crystal AB,
seed bead
- D seed bead, 6mm Filigree
- E 4mm Silver, 6mm Sapphire
- F seed bead, 6mm Crystal AB, 4mm
Sapphire AB

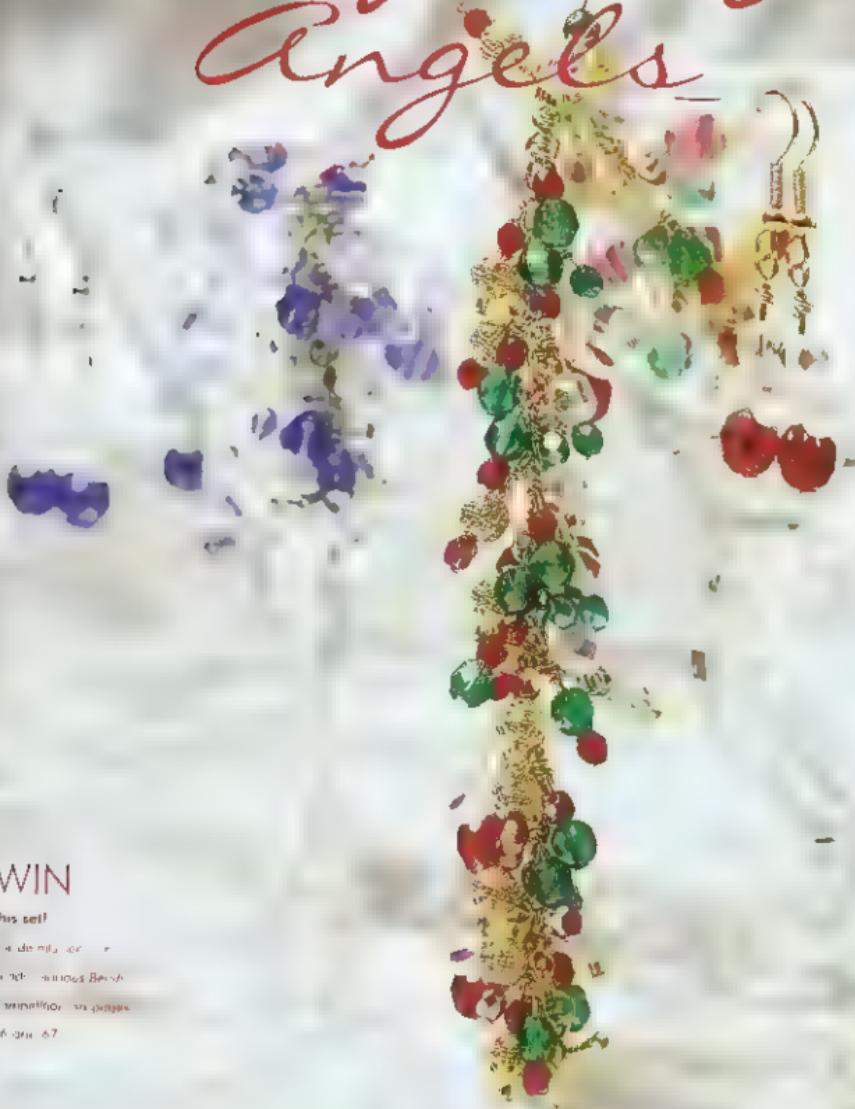
To complete the Angels, thread 8mm
Sapphire, Angel Wings, 6mm Miyuki White
complete eight angels

TECHNIQUE

Use 1 x A pin and wrap as shown in basic
instructions Step 4. Take 1 x B pin, step
through the A pin loop and complete wrap.
Take 1 x C pin, step through the B pin loop

Continued

Whispering Angels



WIN

this set!

4 decorative ornaments

4 inch - 10cm Beads

100million in pieces

6 cm x 67

8 x 6mm Czech fire polished Sapphire
18 x 4mm Czech fire polished Silver
18 x 6mm Czech fire polished Crystal AB
10 x 8mm Czech fire polished Sapphire
10 x 14mm Czech glass Angel Wing beads

6 x 6mm Czech fire polished Milky White
36 x 8/0 silver lined light sapphire seed beads

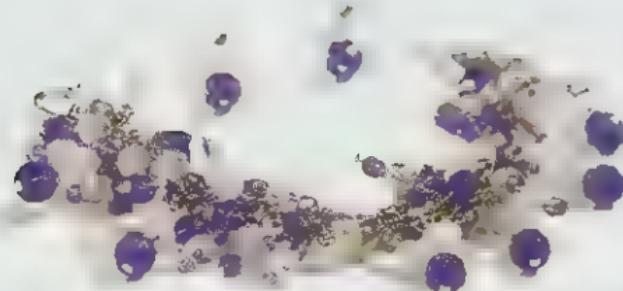
TOOLS

Flat nosed pliers

Round nosed pliers

Cutters

Finished Bracelet length
Approximately 24cm



and complete wrap take a D pin and as completed w/ ARC pins continue to add and complete wraps for D, E and F pins
see an Angel pin and pass through the F pin loop and wrap. This forms the pattern for the bracelet. Continue in this way until all 6 pins have been used and you should end on an F pin.

STEP 1

To connect the toggle clasp to the bracelet take the spring and attach one end of the toggle loop to it and then attach the spr

ring to the first pin loop in the bracelet do the same for the second end.

Final Step

Make two sets of the Angels as made for the bracelet and wrap them as per basic instructions. Attach to ear hook.

Gem-jewels

www.gemjewels.com.au
raelene@gemjewels.com.au
Fax 02 9836 3905



Bead Them Up Pty Ltd
124-126 Rocky Point Rd, Rumargate, Entry via Dillon St
NSW 2219 Australia

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Sat 9am-1pm
Sun 1pm-5pm

Open 7 Days

MATERIALS

1x Glass Angel

1x Photo Charm

27cm Tiger tail

2x Crimp

BEADS2x 4mm Aquamarine
Swarovski Bicones2x 4mm Rose Swarovski
Bicones2x 8mm Aquamarine
Swarovski Bicone

Or

2x 8mm Hexagon Crystals
hole,3x 8mm Aquamarine
Swarovski Bicones**TOOLS**

Crimping Pliers

Perfect for Christmas. Make one for every child

Step 1: String the photo charm onto the tiger tail and add the Swarovski bicones, leaving a tail.

Step 2: Thread the wire through the glass angel, then through the angel's halo, then turn and come down so to set in the wire to the angle

Step 3: Thread your beads in the following order: 2x 8mm Aquamarine, 2x 4mm Rose Bicones, 2x 8mm Hexagon Crystals, 2x 8mm Aquamarine, 2x 4mm Rose Bicones.

Step 4: Add the crimp beads onto the wire and fold the wire back onto itself. Cut the wire and crimp the wire to the tiger tail.

Step 5: Thread the wire onto the wire and fold the wire back onto itself. Cut the wire and crimp the wire to the tiger tail.

Beach Beads

Shop 2 120 Wagonga St. Narooma NSW

Phone: 02 4476 4883

Email: rach@beachbeads.com.auwww.beachbeads.com.au

Be my Angel



MATERIALS

- 1 Gross Anger
- 1 Phobia (harm)
- 22cm. Tegatou
- 21 Camo

BEADS

- 2x 4mm Aquamarine
Swarovski Bicones
- 2x 4mm Rose Swarovski
Bicone
- 1x 8mm Aquamarine
Swarovski Bicone
- Or
- 8x 4mm Hexagon Crystals
(one hole)
- 3x 8mm Aquamarine
Swarovski Bicones

10015

Camping Photo

Picture for Christmas. Make one for every one.

to agree in this particular case.

STEP

Threaded through the gills will on the back of the orange head just below the eye down to the mouth area to be orange.

16

Turned your beans 4 - 144 - 10 min F - 220
Aq 10 min 4 - Page 79
4 - Aq 10 min 6 F

актн Ад. вън. № 85 - р.
Кханъ по бъл. № 116
Съюза Нехъзъ о. г. сър. в. в.
Архивъ № 116

TEI 4

Thread the needle and begin to sew the
a plush agam. he first row bring the
o the wind around to cut the other camp
to see we

Beachy Beads

Shop 2/120 Wagonga St Narooma NSW
Phone 02 4476 4883
Email rach@beachbeads.com.au
www.beachbeads.com.au



Materials

Salt flex beading wire approximately 40-50cm

Crimps

Clam shells/charlotte

Earring hooks

Select ion of 4-mm beads and crystals

Round nose pliers

Flat nose pliers

Cutters

The flowers and leaves in this wire wrapping project created by Funky Lula's Beads & Baubles would be great any spring bride

Cut wire strands by according how long you would like finished earrings. Design note: I would suggest staggered lengths for the best effect, and I usually go with 3, 4, 5 and 6 cm long etc. Remember that you need two of each length. Create two piles of wire - one for each earring.



Diagram 1

Gathering together one bunch, tape the ends down to make sure they're all even with each other and place a crimp over the four wires, flattening the crimp right at the end of that wire bunch.



Diagram 2

Strip the center end of the bunch, which will be of different lengths than the clamshell findings, pass a through the hole that's located in the bend of the clamshell, so that the crimped end sits inside the clamshell dome. Partially close the clamshell with a pair of flat nose pliers. After partially closing it, grasp the closed crimp inside the shell with your pliers and gently turn it so that it sits sideways - this will allow you to close the clamshell the rest of the way correctly.



Diagram 3

Clamshell - have a look that it closes to coming your wire. Insert the hook end through the loop on the turning hook and use a pair of round nose pliers to close the hook so that you get a nice tight closure.

Choosing from an assortment of 4-mm beads, starting with the longest strand or one of the earrings, position your first bead or beads towards the top of the wire and secure in place with a crimp bead underneath.

Moving down the wire, place another bead, or beads, on the wire and secure with second crimp bead.



Diagram 4



Diagram 5

Design note: it's com, forly your choice as to how many beads you use and how you space them. Be careful at the top of the earring as where as the wires converge quite closely together. Stagger your bead placement over the four strands so that your shape is not distorted by having too many beads in the same place as the top. When using the second earring, a split look at the top is quite nice which would also allow you to space them. When trying to judge the distance between beads, and match the other earring, pay particular attention to where the crimp is not the bead, or any etc. etc.

Funky Lula's Beads & Baubles
Mornington Vic
Phone 03 5976 4747

Multistrand Earrings



MATERIALS

1 x Siga block Sculpty
Premo Polymer Clay in each
of White or Pearl, Black and
Translucent

Liquid Polymer Clay
Assortment of Chalk Artist
Crayon colours
Black Pigment Stamp Pad
Eye pin or wire loop
Spoon bend
Pincer tool
Clothesline cleaner

TOOLS

Work surface marble
plastic or gloss
Baking tray lined with heavy
paper or card
Oven
Rubber stamp with Japanese
style or other design that
you like
Clay strong blade
Paste machine
Clay roller or brayer
Wet and dry wallpaper in
400, 600, 800, 1000 grit
Medium polishing wheel
(tophonite) or piece of
rough cloth
Super glue

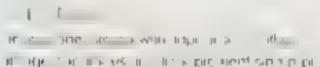
The elegance of a fine porcelain shard of pottery is reflected in this polymer clay using stamping technique

STEP ONE

Scand on white polymer clay until clay is soft
and pliable

STEP TWO

Co white clay to a thin film and coat
2.3mm - the thickest setting on pasta machine

**STEP THREE**

Carefully stamp image onto sheet of clay

STEP FIVE

Leave a dry completely so that image will not
smudge when touched



Step 5

Take an assortment of chalk crayons and
using a sharp blade, scrape tips of each
coloured crayon to create coloured powder
onto a sheet of paper



Step 6

STEP SEVEN

Using finger, apply individual colours onto
a place or number, ready to paint design

STEP EIGHT

Take a thin sheet of clay, spray with
water and place on top of the
stamped clay. Press firmly
and dry



Step 8

STEP NINE

Smooth out any ridges or necessary



Step 9

STEP TEN

Take pearl or translucent Polymer Clay and roll
through pasta machine on medium setting



Step 10

Japanese Stamped
Polymer Clay
Pendant





Step 11

Place this piece of translucent clay between two sheets of baking paper and run through pasta machine on very thin setting. Design note: As you feed it through, separate adhesion front and back and hold clay in the centre as it feeds through to avoid it sticking to the paper before going through the rollers.



Step 11

Step 12

Carefully remove paper from translucent sheet and apply sheet to surface of pendant (liquid). Smooth out any air pockets and ensure it is securely adhered to base design piece.



Step 12

Step 13

Trim excess translucent clay from around shape using a sharp clay blade.



Step 13

Step 14

Gently roll piece using clay roller to adhere well and to remove any trapped air.

Step 15

Bake piece flat on a baking tray for 20 minutes ensuring the oven temperature

is accurate according to manufacturer's instructions. Design note: To avoid burning your piece, it is a good idea to use an oven thermometer. Make your own to check the oven temperature using thick clay. It will be more accurate.



Step 14-15

Step 16

Take a block of polymer clay and roll sheet on thickness setting of pasta machine. Lay block sheet onto a piece of clear tape or card. Build and bake your pendant and bake on this piece of card. When working directly on work surface, the piece will stick to the card. Using the spoon shape and cause no fingerprints.

Step 17

Apply smear of clear polymer clay to back of baked piece and lay evenly on a sheet of black card.



Step 16-17

Step 18

Cut two strips of black card and lay on thickness setting of pasta machine and lay vertically on each side of piece on top of base block clay.



Step 18

STEP NINETEEN

Trim top and bottom edges of black strips
Even with top edge of Japanese shape



Step 19

STEP TWENTY

Take two 10 x 6 strips of black and 10 across
top and bottom of shape. Carefully smooth
to the wet horizontal and vertical strips and
the edges will be



Step 20

STEP TWENTY ONE

Take a blade and carefully trim around all
sides of pendant if shape to create a box frame.
At this point you can insert an eye pin or loop
into top of pendant with spare bead stop, and
bake with pins in place. At this stage you can drill
hole after baking and insert loop later.

STEP TWENTY TWO

Bake in kiln according to clay working
temperature for 10-15 minutes.



Step 21

STEP TWENTY THREE

If hanging loop baked with pendant, carefully
remove loop, apply a little glue and re-insert
pin into loop.

STEP TWENTY FOUR

Sand surface of pendant using wet and dry
sandpaper under water. Start with 400 grit,
then move to 600, 800 and 1000 grit or
ther. Don't sand to big or too gr. Just a
couk sand is enough. This step is essential to
make the translucent clay clear or allow glaze
to show through clearly.

lightly sand sides. Once sanded around
pendant it to smooth and remove any
rough areas.

Once fully sanded, finish by buffing with a
medium buffer wheel or if you don't have tha
use ragamuffin or a piece of rough cloth such
as denim to give a nice shine.

STEP TWENTY FIVE

Hang pendant on choker or cord by attaching
it to a pendant bail.

**Designer: Heather Richmond -
Over the Rainbow**

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Website: www.polymerclay.com.au

3 GYPSY CHARM BRACELET MATERIALS

10 x 4mm metal spacers
1 x 6mm bead cap
2 x charlotte crimp
1 x 8mm oval jump ring
x 7mm triangular jump ring
x 4mm round jump ring
2 x eye pins
50cm of fine chain
20cm of thick Stretch Magic

BEADS

3 x 10mm Japanese pearls
1 x 8mm Japanese pearl
2 x 10mm metallic plastic roses
2 x 6mm Swarovski bi-cones
1 x 15mm x 7mm Swarovski crystal teardrop

4 SPRING GARDEN NECKLACE MATERIALS

1 x 8mm butterfly brass stamping
0 x 4mm jump rings
x 10mm jump ring
2 x head pins
3 x eye pins
1 metre fine cable chain

BEADS

2 x 6mm rose Swarovski crystal bi-cones
1 x 6mm olive Swarovski crystal bi-cone
2 x 4mm olive Swarovski crystal bi-cones
x 4mm rose Swarovski crystal bi-cone
2 x 6mm chocolate pearls
1 x 4mm amethyst AB fire polished crystal

3 GYPSY CHARM BRACELET

STEP ONE

Finish one end of the Stretch Magic by threading a charlotte jump and then tying the end into a tight triple reef knot then slide the charlotte crimp over the knot and close the cup. Thread the pearl and metal roses with a metal spacer in between in a threaded finish the other end with the remaining charlotte jump.



STEP TWO

Create your two tails
Tail One: Cut 2cm chain, thread a metal spacer, Swarovski bi-cone and metal spacer onto eye pin, cut and form a tight loop, a inch

4 SPRING GARDEN NECKLACE

STEP ONE

Create your Dangles

1 Thread head pin with 4mm olive bi-cone, pearl and a pearl. Cut and form loop, attach 1.5cm of chain to loop
2 Thread 6mm rose bi-cone onto eye pin, cut and form loop, attach 2cm chain to one loop
3 Thread eye pin with 6mm rose bi-cone and fire polished crystal, cut and form loop, attach 1.5cm chain to one loop and the butterfly stamping to the other loop

4 Thread eye pin with 4mm olive bi-cone pearl, 4mm rose bi-cone. Cut and form loop, attach three lengths of chain 2cm, 1.5cm and 1cm to the loop at one end

5 Thread head pin with 6mm olive bi-cone, cut and form loop, attach 1cm chain to loop

STEP TWO

Fold the remaining chain in half. Open the 10mm jump ring and thread on the two end links of the long chain

Thread on Dangle 1, 2 x 4mm jump rings, Dangle 2, 2 x 4mm jump rings, Dangle 3, 2

ring, 10mm jump ring through the gap in the Swarovski teardrop and connect back to one end of eye pin, connect 4mm jump ring and chain to the other end

Tail Two: Cut 3 x 2cm lengths of chain and connect them to one end of eye pin, slide onto eye pin so it covers the loop. Thread 8mm pearl, Swarovski bi-cone and metal spacer, then cut and finish with a loop

STEP THREE

Cut approximately 8 x 20cm of chain. Design Note: This bracelet doesn't use a clasp so you need to stretch it over your wrist. This length of chain, when combined with the beaded Stretch Magic, this will determine the final length of your bracelet, and where it will sit on your wrist. Fold 10 chain in two and thread the two end links onto the loop of the charlotte crimp

STEP FOUR

Open 10mm oval jump ring, one thread + through one of the links of the double bead chain so the two strands of chain are even. Thread through open link of tail one and eye pin loop of tail two, then close up jump ring

x 4mm jump rings, Dangle 4, 2 x 4mm jump rings and Dangle 5, Close 10mm jump ring



7 ORIENTAL CHARM EARRINGS

MATERIALS

2 x 8mm flat heart brass stampings

2 x 20mm x 30mm oriental fan brass stampings

2 x shepherd hooks

4 x head pins

2 x eye pins

2 x 5mm jump rings

20cm fine chain

BEADS

4 x 8mm Swarovski crystal bi-cones golden shadow

2 x 8mm Swarovski bi-cones light Colorado topaz

7 ORIENTAL CHARM EARRINGS

STEP ONE

Create Dangles. Thread four head pins with the four Swarovski bi-cones cut a approx. hole x 4mm. 10mm wire leaving crystals floating free. Thread two eye pins with two Swarovski 20mm x 30mm and fan fun with no spare wire. Show it.



STEP TWO

Cut 2 x 6mm lengths of chain and 2 x 3.5mm lengths of chain. Use jump rings to connect head stampings to the end of the 3.5mm lengths. After head threaded head pins open the end of the 6mm chain.

STEP THREE

Connect one end of the eye pin drops to the shepherd's hook. At the other end thread the

fan stamping and the wire loop for each of the two chain dangles on the eye pin loop and close. Design note: This in stamping needs to sit in front of the chain and head pin drops so thread the loop accordingly.

8 PETER PAN BRACELET

MATERIALS

14 x 8mm bell caps

8 x eye pins

2 fancy filigree clasp

BEADS

7 x 8mm round Czech pressed glass beads

8 x 3mm spacer beads

8 PETER PAN BRACELET

STEP ONE

Use pliers to open up onto each side of the round beads and set aside to dry.

STEP TWO

Thread each eye pin with a spacer bead and cut, form loop. Attach an eye pin toggle to one side of the clasp, then alternate with a copper bead, eye pin, space beads, copper bead, finishing by attaching the last toggle to the other side of the clasp.



9 MODERN VICTORIANA BRACELET

MATERIALS

8 x 15mm Greek metal washers

Approximately 30cm Tigertail

2 x crimp

1 x toggle clasp



9 MODERN VICTORIANA BRACELET

STEP ONE

Attach one end of the toggle clasp to the end of the Tigertail using a crimp.

STEP TWO

Thread beads in the following sequence: Swarovski crystal bead, washer, fire opal, Swarovski washer pearl, Swarovski crystal, and bead. Repeat pattern until beads are threaded. You have ear in your desired length.

STEP THREE

Attach the other end of the toggle clasp using the crimp.

10 BEACH BABE LANYARD MATERIALS

With or colored oil leather or
yellow silk

ଶବ୍ଦବିଜ୍ଞାନ ପରିଚୟ

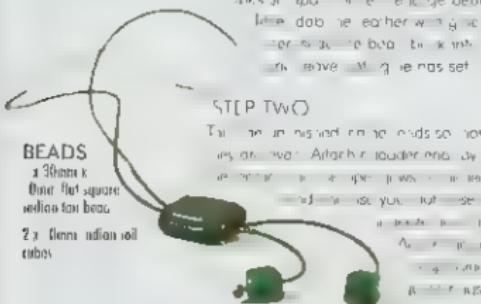
2 a small weather end

A 3-millimeter-diameter

SEARCH BARRIERS
REPORT

STEP TWO

תא שטח אחד של כל אחד מהפונטים או תאי
הטיפוסים. ארכיטקטורה זו מושגת באמצעות
ההפרדה בין תאי ה-*טיפוסים* לבין תאי ה-*טומנט*.



Empire Beads
www.empirebeads.com.au



Why? Two reasons make it very early.

The next day, and the 11th, we got the gun
ready for the gunnery, and the gun on the
barrel of the gun.

400-07-0005-00

3



* bead *

• [View Details](#) • [Edit](#) • [Delete](#) • [Print](#) • [Email](#)

www.thebeadshack.com.au



Scienze della Terra e dell'Ambiente, Vol. 36, n. 2, 2012, pp. 455-468

Step 3 Read with the cover folded back, like this:

07 5562 2190

PO Box 3019, Currumbin DC, QLD 4223

Back to Basics

ELIZABETH FROM DANGLEY BITS & THNGS BRINGS JS JP TO SPEED WITH SOME BEARING BASICS

JUST HOW DOES ONE ~~get in se~~ ~~get in the~~
~~right~~ ~~the~~ ~~one~~ ~~who~~ ~~to do w~~ ~~re~~
"goodies" that one can find in a beading store? I can
seem like a foreign language until you get to understand
it. There are some sets to describe beading "sets".
The first set is what someone can buy one at a
beading store. The second set is what someone can
make at home. The third set is what someone can
make at home and then sell at a beading store.

www.ijerph.org

1. **TEAR** **OFF** **the** **die** **sheet**
2. **Draw** **the** **box**

Ear hooks These come in different finishes, sizes, and shapes to fit the piece that you have. A hook with pierced ears is a good choice for a pair of framed

Read the following text and answer the questions.

You have just created your first set of formulas.

Bails this term can also refer to latches and clasps, yet the bail is what attaches to chains or cord on a pendant.

Watches/Closets this group is quite diverse in styles, names, finishes, sizes and colours, and is what gives you a choice in what you want to buy.

Crimps these magical little things lock everything

Split rings or jump rings these can be used to join together many beads in a necklace or bracelet.

This is only a small, basic outline of some of the more commonly used findings.

THREADS AND WRES

→ to bring very big changes in our lives
→ there are different forms we can take
→ have in terms of the things

The *Yerushalmi* (ed. Soncino) 2

Target Audience Description

stated wires enclosed with nylon casing. There is a diverse
this wire just simply thread on your bead creation and use
the wire.

Threads

PREFACE

you wear a piece of jewellery all the time, even in and out of the water. Stretch cord is great for bracelets. Leather, cord and various metal on cord types are also available.

TOOLS

Ever walked into a bead shop and there on the wall were so many different types of tools, that you just didn't know where to start? The range of tools and the specific types of applications for beading is growing. Some tools only do one job, so you can end up with a huge collection. Let's have a look at just what is often referred to as the basic set of tools, although this will vary according to individual tastes.

Round nose pliers - creates loops, bends, and coils. A very versatile tool.

Wire cutters - needed to cut wire, and trim.

Bent nose or chain nose pliers You can crimp with these or wrap, open jump rings and close bead ends. This is also a very versatile tool.

With these three tools you can create a diverse range of jewellery, yet at the same time there are other tools including

Nylon jaw pliers - these straighten wires without marking them

Split ring pliers opens up the split ring, and saves fingernails from breaking.

Crimping tool gives a very neat finish to one's creation.

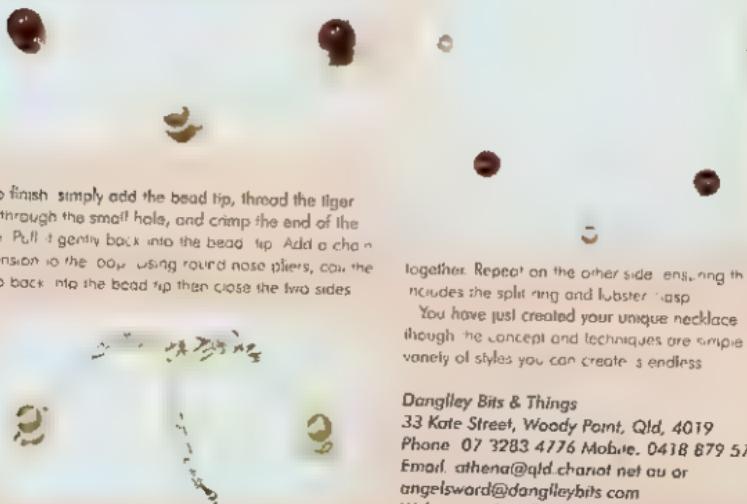
Contour pliers - gives constant coils and rings every time.

The list is endless. It just depends on your specific passion for creation.

1. JEWELLED NECKLACE

This is where beads are threaded onto tiger tail and spaced out. Crimps are used to keep the beads in place. Cosp bead tip and split rings are used to finish the necklace plus an extension chain is added to vary the length.

Cut the tiger tail 5-8 cm longer than the required finished length. Space out the beads and include threading crimps either side of each bead. Crimp them when you have the beads where desired.



To finish simply add the bead tip, thread the tiger tail through the small hole, and crimp the end of the wire. Pull it gently back into the bead tip. Add a chain extension to the loop using round nose pliers, coil the loop back into the bead tip then close the two sides.

together. Repeat on the other side, ensuring this one includes the split ring and lobster clasp.

You have just created your unique necklace. Even though the concept and techniques are simple the variety of styles you can create is endless.

Dangley Bits & Things

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Get wired with
Gizmos and Wig Jigs!

SOME PEOPLE LIKE TO MAKE EVERY BIT OF THE JEWELLERY BY HAND, WHILE OTHERS WELCOME FABULOUS INVENTIONS THAT HELP MAKE JEWELLERY FASTER AND EASIER AND SOMETIMES MORE FUN. WE'LL BE LOOKING AT A COUPLE OF THESE WONDERFUL INVENTIONS, BUT FIRST WE'LL BRIEFLY DISCUSS THE HISTORY OF WRAPPING.

BY DEFINIT

... or simple jewellry by the side of the new
or presents to the children by wrapping with
any and setting seeds of wisdom or usages in the

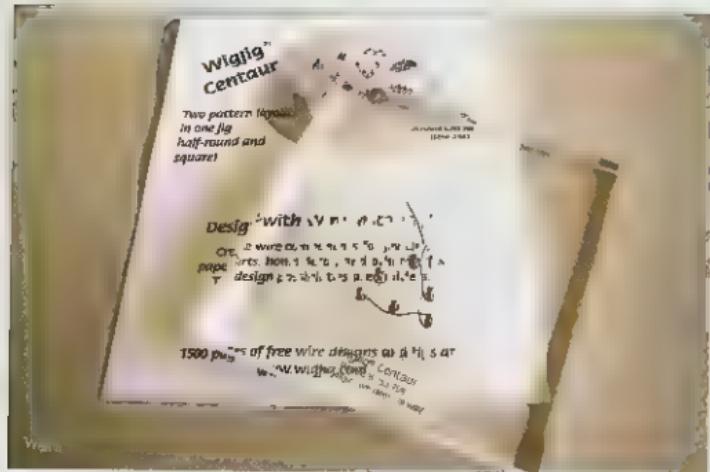
Sur 1 of the series: examples of a necklace made from wire with the Sumerian Dynasties of Ur from approx 2500BC with samples of wire spangles from the Royal Cemetery at Ur Iraq on display at the British Museum. Jewellery made from wire and stone. It is very old. A small Egyptian amulet and Egyptian hieroglyphs on the back of the amulet.

What is the new trend?
For jewels are very economical prices
wire-wrapping is a preferred method of many
craftspeople because each piece of jewelry
is unique and no sophisticated or expensive
tools are needed.

We still use the same techniques that were used in Roman and Egyptian wire jewelry in 6 and 7 AD, although now we often use copper wire instead of gold or silver wire. According to Wikipedia, a ring used in jewelry making is a plate or open frame for holding wire components. Small sheets of metal are used to help establish a pattern or a shape. A wire or chain is used and the shaping of the metal is done by hand or with simple hand tools like a hammer.

The *Wiggle* is a popular brand we know. It has its own website, while the *Thing-A-Ma-Jig* is another readily available brand. There are many styles, as to materials, with different sized pegs, different spacing between the holes, and different patterns on the pegs. Even the materials for making the pegs can differ and, of course, there are a variety of sizes of peg available.

For jewelery



because they determine the spacing of the beads or loops that you can make on that. If you won't be able to make loops with a radius any smaller than the circumference of the pegs you are using. If you like making larger pieces you can space the pegs much closer together.

You should also be aware of the hole spacing and remember that the closer the peg holes are the more design options you will have. Don't forget that you can always leave an empty hole between two pegs, but you can't go the other way and space your pegs closer than the hole spacing on the pegs.

Now for the important patterns for the holes you can buy jigs which have square patterns or jigs with round patterns, and jigs are also available with a square pattern and holes in a round pattern.

The pegs are generally made from plastic or metal. Metal is generally stronger while plastic pegs can have the tendency to break. The jig itself is also made in a variety of materials and most people choose the semi-high density plastic material so that they can plane or pattern underneath the jig which makes it easy to work on where to place the pegs. The Wig jigs are made from aircraft quality acrylic plastic so they can withstand pressure or pressure including hammering and bending.

Wigwig also has accessories such as Super Pegs and Super Makers Super Pegs have a larger top than base, and are available

in round and square shapes giving more design possibilities for your wire projects. The Super Maker allows you to make spirals quickly with more than one wire without the worry of on mark.

An interesting array of beautiful wire jewelry can be made with the assistance of jigs. They can also be used to make bracelets for many other crafts.

Cold wire can make still wire jewelry and there are several products in the market that make it easy. It is also nice to create your own cold wire bracelets. Perfect for people who love clever gadgets, these products will help you creating cold wire bracelets, beads, pendants and necklaces in next to no time.

The Coiling Gizmo is one such do-it-yourself set as it includes two coiling jigs to make two sized holes, a bracket frame, and 18 cutters, created by LeRoy Goertz. The Coiling Gizmo was created in 1996. LeRoy was shown an ancient technique of making beads with coiled wire. His son, how to hold an 8-gauge wire with one hand and wind a 20-gauge wire over and over. On the other hand, if a bead was created LeRoy stated, he had a span of 18 or one day making just 12 beads. He knew that this method was not commercially viable but in addition, he had the potential of creating long pieces of wire.

As well as making beads, he knew the potential of creating long pieces of wire.



Above: Wiggle design by Mimi

Peg sizes are important because they are firm and strong. Super Pegs are made from aircraft quality acrylic plastic so they can withstand pressure or pressure including hammering and bending. Wigwig also has accessories such as Super Pegs and Super Makers Super Pegs have a larger top than base, and are available



Autumn Coiling 12" by
designer Crystal Flora

Most metals are ideal for these types of coils: silver, gold, and copper, brass, sterling silver and gold, and depending on the wire you select, and the size of the spindle you use you can make small delicate beads and large scale necklaces and chokers.

began working on a tool using a chick wire low shaft and a crank, and as he states on his website "To my surprise my first prototype actually worked and beautiful jewelry was produced." The Coiler can also be used to twist strands of wire together and to make rings. To create the beads you crank wire around a rod and this makes a coil spring. You then take this off the rod and insert a core wire. You then coil the spring around the larger rod until you form a large center bead.

This prototype was developed into the Professional Deluxe Coiling Gizmo® and several years later Flora developed the more

basic Coiled Jewelry which makes use of springs that can be used for a variety of decorations and accessories.

Most metals are ideal for these types of tools including copper, brass, sterling silver and gold, or silver plating or the wire you select and the size of the spindle you use you can make small delicate beads and large scale necklaces and chokers. The sizes of the coils differ according to the gauge of the wire. Wire and metals which come in sizes are measured in gauges and the higher the number on the gauge the finer the wire with 20 gauge wire making very high coils on the large rod and 26 gauge wire will make a fine coil on the small rod.

If you're tempted to make some wire jewelry, don't forget to have a look at the array of time-saving products that are readily available. They can reduce the time and effort

Coiling Gizmo



Have a Very Beady Christmas!

CHRISTMAS IS FULL OF DECORATIONS AND PRESENTS - SO WHY NOT MAKE THEM BEADY? SARAH EZZY DICKSON UNWRAPS SOME IDEAS



Beads are the perfect finishing touch to put on a very special gift

THE CHRISTMAS TREE

Wherever the house is, whether you made it or not, like ours, the decorations are simple. The special hanging long tail ornaments that have coloured forest trees in either acrylic or glass and the red and white stars on the branches will be the one those annoying little ones of under 10s will be after.

Well, if you're like me, then when they're beaded, by making a beaded net and

then covering it with a wire frame, then you can make them look like the ones in the picture. They're very easy to make and you can make them in any size you like.

While Christmas in Australia is far from snowy, it is still cold and we're surrounded by snow and frost and beaded

bits of wire threaded with graduating beads in

when the beads spin on the wire the pannies catch in the light and sparkle as if they were real. You can use these to add to your trees and ornaments giving a really icy feel.

Polystyrene balls are great bases to use for making Christmas ornaments, which you can then paint, or spray paint and then make bows to hang them in bowls on your tables as centrepieces.

If you want to do it in the same way, thread the beads onto a pin or piece of wire and then bend the wire into a loop (otherwise your beads will fall off).

This would be a stunning finishing touch



or certainly can be used every Christmas until you get sick of it and make a new one!

Neck rings are a perfect size for making wreaths. You can either thread large holed beads directly onto the neck ring, or wire wrap beads around it. You can then make it as simple or elaborate as you want – crystals, drops and clusters of beads hanging on chain make eye-catching additions to your wreath and you could add bells for a musical twist. A store-bought wreath can also be jazzed up with beads; thread some beads onto some wire and then wind the wire around the wreath, securing it at the back. You can then add drops or clusters of beads to the wire you've just added for an even glitzier look.

Bunches of holly can be simulated by clusters of red beads, encircled with dark green leaf shaped beads, dark green paper, or real holly leaves. You could scatter these along the table, or hang them from your tree or doorways, and even use them to embellish table settings and gifts.

Christmas usually involves many family members, too much food and a great deal of sitting around the dinner table, so give your guests something to admire by adding beads to your table settings. Candles look fabulous on tables, and faceted beads are perfect to add to the lighting, as they reflect the light so well; little wreaths of beads placed around tea-light candles scattered around the table

give off subtle intimate lighting, and a bowl with Christmas-coloured glass beads, filled with water and floating candles is a perfect twist on that idea.

Place settings are a good idea for seating large numbers of people, and by adorning the name cards with sprays of beads resembling holly you've created keepsakes for your guests to take home. Napkin holders can also look Christmassy by using ring-sized memory wire and threading red, green, gold or silver beads onto them, then draping them around your napkins.

You shouldn't stop at just decorating your house and tree – you should decorate yourself too! For cute novelty earrings, sometimes cheap variety stores have small plastic tree decorations, shaped as Santa, angels, Christmas trees and reindeer. Simply remove the swing tag from the decoration and replace with an earring hook and voila, an instant set of cute earrings! Similarly, you can use metal, laser cut decorations, and these can look very elegant.

Little beaded sprays of holly make great brooches and buttonhole additions, and will help to make any outfit more Christmassy, as would headbands embellished with Christmas coloured beads. Charm bracelets with Christmas-themed charms add a subtle hint of holiday cheer, and make great keepsakes as a new charm could be given as a gift every Christmas.

Candles look fabulous on tables, and faceted beads are perfect to add to the lighting, as they reflect the light so well.



Small beads stitched onto the corners of cards make even the simplest of designs look special.

For those who appreciate fine gift-wrapping, beads are the perfect finishing touch to put on a very special gift. Clusters of beads attached to ribbon, then secured to the top of a gift is a simple, yet effective way of making your gift stand out from the rest, and as an added bonus, the recipient can use the decoration again either as a room decoration, or to place in a scrapbook, or even to turn into jewellery. For a more elaborate beady gift-wrapping style, you could attach a strand of beads in place of ribbon, also resulting in a bonus gift – a long single strand necklace! Diamantes are also a fabulous way to embellish gifts; you could place them in a random pattern or use them to spell out the recipient's name in a very 'bling' way.

Beads make a great gift for all ages. For younger children, bead kits made up of brightly coloured acrylic or wooden beads with waxed cotton to thread them on make fantastic presents. For older kids, Czech glass beads and pearls, and fire-polished crystals will allow them to create elegant jewellery to wear out with their friends over the holidays, and will keep them happy on rainy days. For adult beaders, bead related items are usually better than beads, as sometimes buying beads can be difficult – especially if you're not sure of what your recipient likes. Subscriptions to beading magazines are gifts that keep on giving all year round and are a great way to expose people to different styles of beading and information about beads. If you're stuck for ideas, a gift certificate from a bead shop will allow them go crazy choosing beads for themselves, leaving you safe in knowing they'll love everything they buy.

For the bead-obsessed people you know who love lampwork or art glass beads, a special commissioned focal bead from a glass artist can be turned into a fabulous piece of jewellery simply by threading it onto thin chain or leather, or simply presented in a lovely box for the recipient to put to good use.

Hand-made gifts are always special to receive, so if you've tried your hand at jewellery making or beading or even just considered trying it, Christmas is the perfect time to lavish your relatives and friends with your own range of jewellery. Giving a hand-made gift allows you to tailor it to suit each person's taste and the gift will always carry a special meaning with it, whenever it is worn.

After Christmas has gone, thank you cards are a thoughtful way to show your appreciation, and beads have every right to stake their place on your cards. Small beads stitched onto the corners of cards make even the simplest of designs look special and will make a smile appear on the recipient's face. Similarly, hand-made beaded Christmas decorations can be a nice gift to say thank you as well, and will keep turning up on Christmas trees for years to come.

Christmas is a special time of year, so make it that little bit more special with beads – they'll bring cheer to everyone! ☺



**TOOL LIST FOR
10 FOR \$10**

Round nose pliers
Flat/chain nose pliers
Wire cutters
Glue

**1. GROOVY
BABY – '60S MOD
NECKLACE****MATERIALS**

14 x eye pins
14 x 10mm jump rings
1 x bolt ring or parrot clasp

BEADS

14 x 15mm diameter Czech
pressed flat round glass
beads

This set of \$10 projects was designed by the talented ladies of Empire beads: Xanthe Warren, Chatswood; Laura Rogers; Jayde Wright; Samantha Klein, Penrith; Ami Binks; Liss Honeysett; and Laura Crane, Charlestown store.

**1. GROOVY BABY –
'60S MOD NECKLACE**
STEP ONE

Thread a bead onto eye pin, trim excess and form a loop. Repeat for all 14 beads.

STEP TWO

Connect beaded loops and jump rings, in a beaded loop, jump ring, beaded loop sequence until all joined.

STEP THREE

Connect the clasp to the final beaded loop, and then hook into the jump ring to close.

**2. PERSIAN
PRINCESS
EARRINGS****MATERIALS**

2 x shepherd's hooks
4 x head pins
2 x eye pins

BEADS

4 x 6mm Swarovski bi-cones
10 x 4mm Swarovski bi-cones
2 x 8mm diamante balls

**2. PERSIAN
PRINCESS
EARRINGS**
STEP ONE

Create dangles by threading two of the head pins with a 4mm bi-cone, 6mm bi-cone, then 4mm bi-cone. Cut to approximately 35mm length, form loop at end. Thread the other two head pins with a 6mm bi-cone, then a 4mm bi-cone, cut to approximately 25mm length and form loop at end.

**STEP TWO**

Thread each eye pin with 4mm bi-cone, diamante ball, then 4mm bi-cone; cut and form loop.

STEP THREE

Attach one end of eye pin drop to shepherd's hook, and attach a short and long drop to other end.

Rating
• • • •

10 Projects for under \$10

